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THE BIG TROMBONE.

SHALL IT OVERSHADOW MR. LEVY'S CORNET —THE SOLOIST CHARGED WITH KNOWING BUT SIX TUNES, AND THESE THE TROMBONE PLAYS IN DEFIANCE OF PROTEST—A MUSICIAN WHO IS "ALWAYS UNHAPPY."

[New York Herald.]

The guests at Manhattan Beach were more than a little surprised the other evening during the continuance of the evening concert by seeing Mr. J. Levy, who is the solo cornetist of the band, standing on the hotel piazza on one foot, with the other drawn up under him in an attitude expressive of pain, while he gazed wildly at a man in the band who was pulling two yards of a brass tube out of his mouth. He (Mr. Levy) was clutching madly his hair the while, pulling out handsful of it from time to time, and was breathing out threatenings and slaughter and soft benisons that seemed to turn the evening air blue. There were those among the regular boarders at the hotel who understood the cause of Mr. Levy's agitation, and there were others who attributed it to cramps.

Those who were puzzled to understand the matter were somewhat enlightened, although not thoroughly, later in the evening when Mr. Levy met Mr. Gilmore on the hotel steps, and the two had a conversation that was more pointed than affable. Mr. Levy began by asking Mr. Gilmore what he meant by allowing "such things." Mr. Gilmore seemed to understand what Mr. Levy meant, but he inquired, "What things?" Mr. Levy then said that Mr. Gilmore understood very well what things, and concluded the interview by saying that he would have his revenge. And he afterward confided to a bystander the fact that it was his fixed intention to have such revenge, and that he meant to have it very hot and very sweet.

It may truly be said, when a musician attains that degree of excellence at which his skill seems to point a moral in a real sermon preached on Sunday by a bona fide preacher of a recognized denomination of the Christian church, that his fame is thoroughly established. So when the Rev. Dr. Robert Collyer, preaching in front of the Manhattan Beach Hotel the other Sunday morning, spoke of Mr. Levy, the great cornetist, in the way he did, there was no longer any doubt, even in the minds of those who had previously sneered at that musician as a trickster, that there was somewhere in his performances to be found some kind of excellence that could not be disputed. Said Dr. Collyer (as Mr. Levy quoted him last night while gazing through the bottom of a glass darkly): "I crossed the ocean some fifteen or twenty years ago, and among the passengers on the steamer I traveled on was Mr. Levy. Mr. Levy then, as now, played the cornet. In fact, he did nothing but play the cornet. His stentorian notes were the reveille that awoke the entire ship's company, officers, crew and passengers, each morning, and his softer ones were the lullaby that hushed them all to sleep every night. And between times, day and night, there was never a moment when an observant person would have failed to note the fact that there was a live cornetist on board. He played every time he was asked, and he played every time he was not asked. If he had not played as well as he did we would have thrown him overboard." And then Dr. Collyer went on to explain the moral of his reminiscence, which Mr. Levy had forgotten.

It will be readily admitted, even by prejudiced folk, that it is a little hard for a musician who occupies such a position as is thus indicated to see another one trespassing upon his repertoire and playing upon a totally different instrument the tunes which the audience have learned to indentify as the master performer's own property. Yet this hard fate has overtaken Mr. Levy. There are certain tunes which he has played so often for so many years that he has come to consider them in a certain sense his own. There are not very many of them. A certain army officer of Philadelphia (since cashiered) used to say that he had heard Mr. Levy play the cornet twice a day for six months—"And, by George, sir, he only knows thirteen pieces." And then this disreputable man would mention the names of thirteen well-known pieces of music and repeat his assertion that these were all that Mr. Levy knew. Even this is said to be flattery by some, for there are those who will not admit that he knows even thirteen tunes. A young man boarding at Manhattan Beach became involved in an altercation with Mr. Levy the other evening, and the cornetist, in the course of the conversation, mentioned the fact that he receives $450 a week pay.

"Then your pay is pretty high," said the young man, "for you only know six pieces."

"Six!" exclamed Mr. Levy, angrily, "I know six dozen."

"Why don't you play 'em, then?" asked the young man.

As a matter of fact it is asserted by those who know Mr. Levy very well that he does know fifty or sixty pieces, but, as was said, the public have only learned to identify a very few of them as "Levy's," and it therefore seems to Mr. Levy and to many of his admirers a cruel thing that a trombone player named Inness, who is the person at whose performances Mr. Levy was moved to such wrath that evening, should select these few to play whenever his performances are encored; but he does it, and Mr. Gilmore, the conductor of the band, allows it, and a serious feud exists in consequence, which has grown from a personal quarrel of Mr. Levy's into a war of factions that threaten to divide the house on Manhattan Beach against itself.

This feud may be said to have developed into a state of open war on Tuesday night, and, while there were hard and cruel things said by Mr. Levy and Mr. Gilmore concerning each other that evening, yet the occasion was certainly one that would naturally provoke wrath. It was announced on the programme for the evening concert that Mr. Inness was to play a solo on the trombone, and at the proper time he did so. His playing was acceptable to the audience; so much so, in fact, that they testified their approval by demanding an encore, and Mr. Inness mounted the soloist's stand again and bowed, and blew a preparatory blast through his trombone. He then turned to Mr. Gilmore and said something to him in an undertone. The audience, of course, could not hear this, but they understood that he was telling Mr. Gilmore what he was going to play, and those who sat near enough to see declared that Mr. Gilmore smiled, as he raised his wand and began beating time for the familiar accompaniment to one of "Levy's pieces," the "Carnival of Venice," which Mr. Levy has made more familiar to the New York public than it ever was before, which, to say the least, was unnecessary.

Now the trombone differs from the cornet as one star differs from another. They are both, as the public is well aware, brass instruments, and both are propelled by means of compressed air, although their steering gear is widely different. In speed, style and action they are as dissimilar as Maud S. and a stylish livery horse. Both instruments are capable in the hands of masters of giving forth smooth, rounded sounds, but the smoothness and roundness thereof are like the smoothness of Medford rum and Benedictine, and the roundness of the earth and of a lady's arm. High C may be sounded on a silver flute or on the whistle-pipe of a steam-tug, and the calliope is capable of caricaturing the music of Pan's pipes, but no one would mistake the one for the other, so no one could mistake a trombone for a cornet. It is, therefore, a fair thing to credit Mr. Levy with the truth of the explanation he gave of the wrath he displayed as he stood on the hotel steps tearing his hair. "I am not jealous," said he, "but I hate to hear the tunes I have made popular degraded in public estimation."

It is not probable that he was jealous. There are, in fact, various reasons why he could not be. In the first place, Mr. Levy is inclined to be corpulent, while Mr. Inness is thin. Now the playing of the trombone, as well as the playing of the cornet, requires a certain pursing up of the performer, so to speak, which is becoming (because natural) to a fat man, but it is not so (because unnatural) to a lean man. By observing the bag of a bagpipe this general principle becomes evident. When that portion of any musical instrument (that is, any wind instrument) which supplies the motive power is filled it must naturally swell, and when a fat man, being the wind-bag of a musical instrument, swells, he only changes his appearance in degree; but when a thin man swells he changes in kind, and no thin man ever yet looked well swelled.

Again, Mr. Levy could not have been jealous, because the operation of a trombone requires certain motions on the part of the performer which are eminently well adapted to make him an object of ridicule; and this is a consummation which Mr. Levy has never been able to regard with complacency. Whenever, in the course of his varied career, he has become an object of ridicule he has invariably shown that the position was irksome to him. It is not reasonable, therefore, to suppose that he would be jealous of a man who is obliged, in order to evolve music from his trombone, to stand upright and jerk his right arm backward and forward like a demoralized pistonrod. This is a position Mr. Levy would never willingly assume. It may fairly be assumed, therefore, that Mr. Levy spoke the truth when he said he was not jealous.

At the conclusion of Mr. Inness' performance of the "Carnival" he was again encored, and Mr. Gilmore's smile was apparent to the entire audience when Mr. Inness whispered to him the name of the piece he was going to play. The smile proved contagious when the band struck up "The Lakes of Killarney."

"By Jove, there's only four more of 'em!" said the youth who had accused Mr. Levy of only knowing six tunes.

In playing the last-named piece Mr. Inness certainly seemed to be imitating Mr. Levy as well as he could with the limited capacity of his instrument, for at a point where Mr. Levy is wont to elicit well-earned applause by grovelling around in the subcellar of his cornet and bringing out notes that no one else can find, Mr. Inness suddenly let loose the lower register of his trombone and flooded the beach with flourishes and roulades several octaves below anything that can be produced from any other instrument in the world. It is a well-known fact that no man has ever yet discovered the lowest note that can be produced on a trombone, but Mr. Inness surprised the audience by boring an artesian well below the lower register.

The palpable resemblance to Mr. Levy's favorite variations, which the audience at once perceived, drew forth shouts of laughter and a round of applause, which was taken—perhaps properly—for an encore, and not only did Mr. Gilmore laugh heartily, but the entire audience (excepting Mr. Levy) joined him when Mr. Inness began for his third encore "The Low-Backed Car."

"By Jove!" again exclaimed the quarrelsome youth alluded to, "it is pretty rough to use up half of Mr. Levy's repertoire in one evening."

In this opinion Mr. Levy evidently coincided, and although he was somewhat cheered by receiving his customary three encores when he shortly after appeared to perform his part of the programme, yet there was a wild fire in his eye when he spoke with a Herald reporter later in the evening.

"Who is Mr. Inness?" inquired the reporter.

"Oh, I presume you know as much about him as I do," said Mr. Levy. "I don't care to have any conversation about him."

On hearing this the reporter, with professional zeal, discontinued his questions, but Mr. Levy kept right on talking, after a short pause. "He is a fellow that was playing in Downing's band last year, and he made himself so obnoxious to Downing and to Arbuckle by doing the same sort of thing that he is doing now that they wouldn't have him there this year. Now Gilmore has got hold of him and pretends to have just discovered him and brought him out."

"What do you mean by his doing the same thing last year that he is doing now?" asked the reporter.

"Why, he used to play Arbuckle's pieces the same as he is now playing mine," said Mr. Levy; "but Mr. Downing would not allow it, and Mr. Gilmore ought not allow it. But Mr. Gilmore cannot bear that anybody should be anything in his band except himself, and when he sees the success I make he tries to discount it in every way. Only to-night, just before my cornet solo, he put down in his programme Bellini's 'Reminiscences de l'Opera,' a piece that has several cornet solos in it. Now the public naturally get tired of so much cornet. I know they do and so does Gilmore, and that's what he wants."

"Why do you allow it?"

"What can I do? He wants me to leave; but as I told him the other night I can't afford just now to throw up $2,000 a month. I can only bide my time. I spoke to Mr. Corbin and asked him to stop it, and he said he would see Gilmore and tell him it must be stopped, but it hasn't been. I can't do anything. It is especially contemptible of Gilmore to do this, for I secured him his position here this year." And then Mr. Levy explained with great detail the part he had acted in securing Mr. Gilmore's engagement for the present season from Mr. Corbin.

Mr. Levy during this conversation was in a room at one end of the hotel surrounded by numerous friends and admirers who coincided with him fully and who stayed him with flagons and comforted him with apt remarks. "It is perfectly absurd to suppose that Mr. Levy is jealous of the man," said one of these.

"Jealous! Well, I should say it was absurd," said Mr. Levy. "Why, he gets, I suppose, about $40 a week, and I get $450. How could I be jealous?"

At a considerable distance from the room where Mr. Levy was with his assembled friends there is another room called the Gold Room. This room is also furnished with flagons, and is more retired than the other, and here, of an evening, Mr. Gilmore may generally be found partaking of a slight refection of salads, etc. The latter part he always takes extra dry. The reporter sought him there, after learning Mr. Levy's opinions, and asked him for a candid statement of the existing state of affairs.

"Mr. Levy is always unhappy," said Mr. Gilmore. "I have known him for many years, and I never knew him to be happy yet. If he had everything his own way and everything he wanted he would grumble because he had no grievance. He is always so, and it cannot be helped. I said to him the other night, when he was complaining because Mr. Inness played one of his tunes, as he calls 'em—I said: 'Mr. Levy, you would rather be the biggest toad in a mudpuddle of musicians than to be the brightest star in a crown of brilliants.' And it is so. He is now the brightest star in a crown of brilliants, for our band this year is finer than it ever was before, and our music is the finest that was ever produced at any watering-place. But he would prefer to be the biggest toad in a mudpuddle, when he could croak all the time and no one else would croak at all."

Mr. Gilmore glowed with pardonable pride while he repeated the praise that is freely lavished upon his band by the guests at Manhattan Beach, and then he went on to speak with kindly enthusiasm of Mr. Levy's ability as a musician and to disparage Mr. Levy as an individual with equal ardor. "He cannot bear to have anybody but himself do anything," said Mr. Gilmore. "He is enraged because Mr. Salcedo plays the cornet and because Signor Raffayolo plays the euphonium trombone, which is a sort of Siamese twins, and because Mr. De Carlo plays the piccolo. He would like to have the band consist solely of Mr. Levy and play nothing but the cornet."

"He says he has complained to Mr. Corbin," said the reporter.

"Yes, and Mr. Corbin spoke to me," said Mr. Gilmore with a smile and a slight quiver of one eyelid. "It is perfectly absurd for Mr. Levy to claim pieces that have been played for years by everybody who plays the cornet. Why, people used to say last Summer that coming up the beach they would hear Mr. Arbuckle play some tune, and when they passed where Mr. Liberati was playing they would find him busy at the same tune, and then when they reached Manhattan Beach Levy would strike up the identical thing they had been hearing."

Mr. Inness, when asked why he played Mr. Levy's tunes, said he did not. "I am only trying to make my own name, and I believe the way to do this is to play cornet music on the trombone. I don't select anything because Mr. Levy plays it. I only select the things that I think will bring out the capabilities of my instrument the best."

The Plot of "Mefistofele."

The new opera, Mefistofele, which has created quite a sensation abroad, will be produced for the first time in America at the Academy of Music next season by Col. Mapleson. The plot is as follows: The opera is divided into six sections—a prologue, four acts, and an epilogue. After a short instrumental prelude, during which a good effect is produced by brass instruments on the stage replying to the instruments in the orchestra, the curtain rises and the opera commences with the "Prologue in Heaven." We hear an unseen chorus of celestial spirits chanting a solemn melody, the stage being filled with white and roseate clouds, through which glistening stars appear, and in the blue ether is seen the revolving earth. Mephistopheles appears among the clouds, his advent being accompanied by a short instrumental movement, in which the "left-motive" for that character is given. Apologizing for his presence in such a place, he is questioned, "Knowest thou Faust?" and, as in Goethe's poem, permission is given for his temptation, and the wager made as to Faust's final loss or ultimate salvation. To English minds there is much that is repellant in the treatment of such a subject on the stage, and opinions will doubtless differ as to the expediency of the selection of these incidents for lyrical illustration. If, however, it be once conceded that Goethe's poem is a fit subject for operatic treatment, it must be admitted Signor Boito, in seeking to carry out the spirit of the great German work, had no alternative but to retain the supernatural elements which form so important a constituent part of the work.

The first act is divided into two parts—a scene on Easter Sunday before the gate at Frankfort-on-the-Main, and a second scene Faust's laboratory. In the former, maidens, burghers, students, soldiers, etc., are collected to celebrate the holiday and receive the Elector, who arrives with his cavalcade. This scene is full of animation, and the music bright, sparkling, and characteristic. After several spirited choruses, the holiday-makers disperse, and the aged Dr. Faust and his pupil Wagner appear upon the scene, which they have been watching from beneath a tree; and their path is soon crossed by a Grey Friar, who awakens uneasiness and suspicion in Faust, but makes no such impression on Wagner. Faust observes that the friar moves in strange and tortuous circles, and as he walks makes tracks of fire; but Wagner dismisses such a suggestion as an idle fancy, and sees nothing but a Grey Friar timidly advancing on his homeward way. Faust proceeds to his laboratory, the second scene of the act, being followed by the Grey Friar, whom, however, he does not observe, and who hides in an alcove. Faust, moved to a spirit of contemplation by the beauty of the fields and groves through which he has been passing, begins reflecting on the attractions of nature, and finally is led by this line of thought to give his mind up to love for his neighbor and a yearning for heaven. The melody here is specially sweet and tranquilizing, and Boito has well caught the spirit of repose which settles over nature as the twilight falls upon departing day. In this placid mood Faust takes up the holy volume to read and reflect upon, but as he opens it the act produces a shriek from the friar, who starts from the alcove with a cry of pain. Faust, disturbed by the sudden apparition, makes the omnipotent "sign of Solomon," an act which causes Mephistopeles to immediately throw off his disguise and appear in his proper garb, that of a knight, with a black cloak on his arm. Questioned as to his personality, he explains that "he is but a living part of that great power that to all eternity thinketh evil, worketh good." Here occurs an aria for Mephistopheles, "I'm the spirit who demeth," full of abrupt, weird writing, the end of each verse terminating with a diabolical whistle of a strange, unearthly character. The air is truly demoniacal, and gives a mystic significance to the scene difficult to conjecture. Mephistopheles here drives his well-known bargain with Faust, and the act is brought to a conclusion by the former stretching forth his cloak, on which the two travel through the air to scenes where Faust will begin life anew, the trombones in the orchestra proclaiming the temporary triumph of the evil one.

The second act opens with the garden scene, where we get two couples—Faust (under the name of Henry) and Margaret, and Mephistopheles and Martha, thus introducing tenor, soprano, bass and contralto. While Mephistopheles is coquetting with Martha, Faust protests his love for Margaret, the latter, as in the original poem, questioning him as to his belief. This is the occasion for the introduction of a very melodious movement in C major, sung by Faust; and after giving her the phial which contains the drug which is to cause her mother to sleep and enable Faust to enter the house, but which in reality poisons her, the scene is terminated by a quartet of singular power and originality, unquestionably one of the finest numbers in the whole work, and which never fails to awaken the audience to a high degree of enthusiasm. Faust is now taken to the heights of the Brocken, and we get the "Walpurgisnacht." The stage is thronged with witches and weird unearthly forms, who dance in wild delirium about the rocks, and sing strange demoniacal choruses. It is sufficult to conceive the mad revelling of this motley crew, with their strange antics and yet stranger songs. At a word from Mephistopheles they all fall before their ruler, and sing, bouche fermee, a chorus of adoration to their despotic monarch. An apparition of Margaret, with a circlet round her throat like a thin streak of blood, concludes the second act.

The third act is devoted to the prison scene, where Margaret awaits her death for the murder of her child and the (unintentional) poisoning of her mother. As in Gounod's opera, Faust and Mephistopheles enter, and she is offered escape; but she refuses the proffered aid, and falls dead as the axeman arrives, Mephistopheles pronouncing her condemned, while the celestial choir sing "She is saved!" The fourth act is founded on the second part of Goethe's poem and is entitled "The Night of the Classical Sabbath," where Faust, on the shores of the Peneus, woos Helen of Troy. The choicest number in the whole opera, "La luna immobile," a duet between Mme. Nilsson and Mme. Trebelli, opens the act, and it is a composition of such singular elegance and beauty that its repetition is invariably insisted upon. It has already attained a certain amount of popularity, and is likely to become widely known. In the epilogue Faust is found in his study, an old man with death fast approaching, and lamenting over his past life, with the Holy Volume open before him. Fearing Faust may yet elude his grasp Mephistopheles spreads his cloak, and urges Faust to fly with him upon the air. Appealing to Heaven Faust is strengthened by the sound of angelic songs, and resists. Foiled in his effort Mephistopheles conjures up a vision of beautiful sirens. Faust hesitates a moment, flies to the Sacred Volume, pressing it to his bosom, cries, "Here at last I find salvation," and, falling on his knees in prayer, effectually overcomes the temptations of the Evil One. He then dies, amid a shower of rose leaves, and to the triumphant song of a celestial choir. Mephistopheles has lost his wager, and holy influences have prevailed.

MACAULEY'S THEATRE.—Louisville Commercial: "The sale of Macauley's Theatre is not a pleasant event to record. It means the failure of one of the best men in the dramatic profession, and the business of furnishing first-class amusement—that is, his failure to stand up under such a load of indebtedness as he managed to pull through the hard times of the panic of '73 and '74, under ruinous interest rates and heavy insurance. Mr. Bernard Macauley will always be remembered as one who did his best to give Louisville a good theater and the best of theatrical entertainment. When informed of the necessity for the sale we hoped some arrangement could be made by which Mr. Macauley would be enabled to go on and carry out his intention of settling down here to the business of his life, but the chances now are that he will try his fortunes elsewhere. It was owing to the misfortune of the times, and to no lack of effort on his part, that he is forced to leave Louisville and to see his beautiful theater pass into other hands."

PARISIAN DISGUST.—It is a trait of certain British visitors in Paris to go to the opera in traveling dress. It is not unusual to see a man clad in tweeds seated among the black coats of the orchestra. Though they may not remark it, individuals of this kind are made the subjects of much unpleasant commentary. It is considered a gratuitous piece of impudence to come thus accoutred to the best places of such a house as the Opera; especially as at Covent Garden or Her Majesty's it is the rule of the house to admit only dress-coats, and here it is a matter of taste, not obligation. Women err in this way less than men, vanity saving them from caring to look ridiculous even in the eyes of strangers —and foreigners.

JUNE DAYS IN THE FOREST.

BY KIT CLARKE.

At the foot of Old Monadnock, away up in Northern New Hampshire and near the Connecticut lakes, hemmed in by grand old hills, lies charming Colebrook. No shriek of locomotive has ever disturbed the quiet calm of the peaceful hamlet, and its Summer days are blessed with cool, health-bearing breezes. Bright and early on the morning of a clear day in June, with only a guide and his dog for companions, we started from the pleasant village for the northern woods. Our starting-hour was the break of day, and the rich verdure of field and hill was bright and beautiful in the soft morning atmosphere. For seven miles our path lay beside the Mohawk River of that northern clime, a swift and narrow stream of clear, bright water, rushing madly through woodland dells and foaming in a hundred lovely waterfalls. A five-mile ride over a succession of hills brings us to the two Diamond Ponds, twin sheets of pure water, clear as crystal, surrounded by mountains and grim old forests of spruce and pine. Here we found some old friends in camp, with whom a few days were delightfully spent in rescuing from their crystal home numbers of beautiful trout, not large in size, but lovely in varied tints and delicious in butter. When our friends departed we did the same, they for home and we for the deeper forests eastward. Passing through the Dixville Notch—a romantic spot of majestic beauty, with its standard "old man," "flume," "cascade," etc.—a five-mile "carry" over a rough, rocky, lumbering road and through an unbroken forest brings us to a series of small lakes that teem with splendid fish. As with all the other Northern lakes, high mountains, pine and spruce forests, and anon a bear or a deer are its familiar surroundings. Hold! the mosquitoes are not to be forgotten. They will be remembered for aye, by all who have been there, for their unwearying devotion to business—their insidious and energetic attention to the stranger in their midst. For, like the Calmers in Verne's splendid book, they may be counted by the millions, and are dauntless and brave. Little care they for tar, pennyroyal, or any other preventive save the "smudge,"* and this no well-regulated mosquito can tolerate. A few rods from the larger lake, deep in the shade of the primeval forest, beside a living spring of deliciously cool water, built of pine logs and birch bark, is the Hunters' Camp. Well marked by the voracious insects, and although footsore and weary upon reaching the welcome camp, we still "hanker" for a "rise;" so we unload our pack, rig our tackle, and make for the lake. Far out upon its rippling bosom, with the sun behind a cloud, and the delicate flies lightly dancing to right and left—our long journey is royally rewarded—happiness reigns supreme. Dr. Prime is right! The trout-fisherman alone, in the innermost shrine of lovely nature, holds communion with her "visible forms." Deep in the olden forests, beside a bubbling, singing brook, blending with the shadows of the woodland monarchs, or upon the placid bosoms of the sparkling waters, with lofty mountains for friendly companionship, the soul rises to a higher plane, the heart leaps joyously, and the mind is filled with nobler and purer thoughts. Envy the man who leaves the noisy hum and turmoil of the busy city and finds recreation, health and happiness amid these soul-inspiring surroundings. A short time upon the lake resulted in a catch of a number of fine trout, from one to two pounds in weight. We dressed them on the spot, pulled for shore, had an emperor's supper, and on beds of fragrant balsam-boughs found a cool night's delicious sleep. The first peep of daylight called us from bed to sport upon the waters, for the early hour finds both trout and men eager for the morning meal. With good luck as our reward, we return to camp and our toothsome breakfast. Smoking, reading, hanging lazily in a hammock beside the "smudge," and anon sleeping, with and occasional tramp through the woods to the adjoining lakes, and our routine is complete. Thus a week was delightfully spent among Nature's wildest haunts, where health blooms upon every breeze, and where the angler, contemplating the many charms of sky, woods and waters, enraptured with the melodies of the woodland songsters, finds not alone his best pleasure, but a most endering profit in that better health our common mother has in store for all who seek it at the fountain-head.—[New York Clipper.

* "Smudge," a fire built of wood and covered with earth. The heavy smoke, escaping from a small orifice, fills the atmosphere and disperses all insects.

SHARPS AND FLATS.—The Chicago Tribune in chronicling the tremendous success of Robson and Crane, in their new play, reports Mr. Crane as saying: "Sharps and Flats was first put into our hands nearly two years ago. We both liked it upon a first reading, but the oftener we read it the less we liked it, and finally returned the MSS. to the authors. Then it was submitted to Mr. Abbey of the Park Theatre, New York. He thought a great deal of the piece, and determined to play it with James Lewis and Hardenburg, now with All the Rage. Just then, however, Engaged was put in his hands, and Sharps and Flats was returned, much to the disgust of Greene and Thompson. The piece went from one theatre to another until it reached San Francisco, and fell into the hands of John Owens and Kennedy, and they intended producing it at the Standard in that city. About five months ago we discovered that we wanted the piece and wrote to Mr. Greene, but he couldn't get the MSS. from the Standard management. One day, however, he went to the box-office and saw the play lying on a shelf. He sent the ticket seller to hunt for Kennedy. In his absence he captured the play, and sent it to us; we rehearsed it for five weeks, altered it considerably, and produced it in Montgomery, Ala., where it made a big hit. Then we played it at New Orleans. It was a failure there. Our parts were then strengthened, the piece was altered considerably, and in St. Louis it was a 'go.' You've seen how the public have taken to it here. But even now the piece is not what it will be after we've been at it quarter of the time we spent over Our Bachelors. We think the parts better adapted to us than any we've ever had." The Comedians play this piece at the Standard Theatre, New York, Nov. 8.

DRAMA IN THE STATES.

WHAT THE PLAYER FOLK ARE DOING ALL OVER THE COUNTRY.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

BARNUM'S CIRCUS: Denver, Col., 4, 5 and 6; Greeley, 7; Kearney Junction, Neb., 9; Fremont, 10; Lincoln, 11; Marysville, Kan., 12; St. Joseph, Mo., 13; Atchison, Kan., 14; Topeka, 16; Leavenworth, 17; Kansas City, Mo., 18.

SALSBURY'S TROUBADOURS (European Tour): Liverpool, two weeks; Dublin, 26 (week); Glasgow, August 2 (week); Edinburgh, 9 (week); Dundee, 16 (week); Bradford, 23 (week); Bath, 30 (week); Exeter, Sept. 6 (week); London, 13 (4 weeks). Address communications care London Era.

MCGIBENY FAMILY: Woodhull, N. Y., 5; Hulton, Pa., 6; Osceola, 7; Westfield, 8; Knoxville, 9; Couersport, 10.

Boston.

The Pirates of Penzance closed a most successful engagement at Halleck's Alhambra. The co. gave universal satisfaction, principals and chorus all meeting with favor. This week Tony Pastor and co. are at the Alhambra, and business is excellent. This is one of the most popular places of resort in the vicinity of Boston, and delighted crowds are nightly seen enjoying the programme of the establishment.

The New Evangeline grows steadily in popular favor, and the same bill is announced until further notice.

Pinafore is drawing crowds at the Oakland Gardens. Florence Barry and Geraldine Ulmer, as Buttercup and Josephine, are very pleasing, and the rest of the co. are seen to advantage.

Sam Lucas, Blanche Sherwood and Lottie Burke in Uncle Tom's Cabin at Revere Beach every night this week.

At the Boylston Museum Della Turner, Joe and Annie Burgess, Andy Garland, Malcolm and Duffy, the Four Emeralds, James Roome, Annie Worley and the celebrated Female Minstrels are the attraction.

Globe Theatre, Boston Theatre, Park Theatre, Boston Museum, Gaiety Theatre, Howard Athenæum, Novelty Theatre, Dudley Street Opera House, Boston Music Hall, Horticultural Hall, Germania Theatre, Union Opera House—all closed.

Items: It is not definitely settled regarding the engagement of Rose Eytinge at the Boston Museum. Considering that Miss Eytinge has applied to a Boston manager for a date for herself and combination, there must be some mistake in the report.—Alice Oates will soon appear at Halleck's Alhambra.—Nellie Larkelle was in the city for a few days on her way to Bennington, N. H., for the Summer.—Laura Schirmer is at Ayer Junction for the Summer. Miss Schirmer will probably be a member of the Strakosch Opera co.—D'Oyly Carte was in Boston last week, and closed with Manager Stetson for the production of Gilbert and Sullivan's new opera at the Globe theatre in March.—Willie Seymour will direct the rehearsal of his new musical play at Halleck's Alhambra, Alice Oates appearing in the principal role.—Julia De Young, a member of the Corinne co., has been engaged for the Gus Williams comb.—Henry C. Jarrett was at the Parker House last week.—Fred. Pillot, manager of the Janauschek comb., has been passing the Summer in Boston and vicinity. Mr. Pillot goes to Long Branch this week as a guest of Manager Henderson.—Stella Boniface and Isabel Stone Pond are at Scituate.—Fanny Kellogg is at Black Bluffs.—Mrs. Jane English has much improved in health and is now able to be about.—Miss Bernhardt (not Sara) is giving exhibitions of swimming at Melville Gardens.—Sig Brocolini, the popular baritone of D'Oyly Carte's co., is visiting friends in Grantville.—Robert Bouchiere goes with the Adele Belgarde comb. next season.—Harry Josephs is still at the Forest Garden, playing Catherine with his old-time success.—A letter from George L. Pendar (the dear friend of Edwin Forrest), who was reported lost on the Narragansett, informs me that he is alive and expects to be in Boston in a few days.—Blanche Hayden, formerly of the Boston Theatre, is residing in this city.—George K. Fortesque and family are at Ocean Spray. Mr. Fortesque intends building a cottage at that place.—Mrs. Scott-Siddons will appear at the Globe Theatre next season.—Lavinia Bennett of the Evangeline comb. is a sister of Alice Atherton.—Alice Burville, who is engaged with the Goodwin Froliques, was with the Lydia Thompson co. when they appeared at the Boston Theatre in 1877.—Ella Mayer (Mrs. J. T. Craven) is also a member of Goodwin's company.—Uncle Robert and Dr. Wespe, plays made popular years ago by the excellent acting of William Warren, are to be revived next season at the Museum.—The Flora E. Barry Opera co. will produce next season the sparkling operetta of The Soldier's Legacy. The opera has been heard in this vicinity and is highly spoken of. Mrs. Barry has engaged Percy Cooper, a fine actor and singer; Geraldine Ulmer, a most promising artist, and James A. Gilbert, a good comedian and singer. These, with Mrs. Barry, make up an ensemble of artistes of a very high order. The co. will be strongly augmented when desired, and will give Sullivan's comic opera of The Contrabandista, with a chorus and orchestra.

Brooklyn.

Academy of Music, Haverly's, Park, Novelty, Music Hall, Atheneum, Hyde & Behman's, Berry's—all closed.

Court Square: With a variety troupe largely composed of what is technically known as "summer talent," this establishment is doing a fair business. The attendance is neither very large nor very light, averaging at a satisfactory medium. It still continues to be the only place of amusement open in the city.

Items: The Park Theatre opens Sept. 6. Minnie Palmer's Boarding-School is the initial attraction. It is said that Col. Sinn has expended considerable money in renovating the interior.—The Olympic Theatre has been rented to a political organization, that has made it a Democratic Campaign Headquartert. It will therefore not likely be devoted to amusement purposes until after the election—Rumored, that a new drop-curtain will be displayed at the Academy of Music in September.—One of our managers is now engaged in endeavoring to secure the co-operation of all his brother managers in the issuing of an edict "to forbid the extension of all courtesies, comprising complimentary admissions, reserved seats, or any information, to all persons holding credentials to represent in Brooklyn any weekly dramatic or musical newspaper. The above customary courtesies to be extended to such journals only when their regular dramatic editors-in-chief shall visit Brooklyn places of amusement in person." He'll never succeed.

Chicago.

Olympic: This is the only house that has been open during the week, and with a reasonably good attraction a fine business should have been done. William Ottomore's new play, entitled The Fatal Step; or, Only a Dream, was produced with the following cast:

Tom Winston	E. J. Buckley
Fred Slinger	Roland Reed
Mary Osborne	Florence Webster
Jenny Burt	Alice Hastings
Heir Guzzleman	Alf Johnson
Clipper Jim	R. C. Brown
Whiffles	J. Randolph
Bilkins	R. Robinson
Count Egbert	B. G. Brown
Richard Lamont	E. Everett
Tom's Friend	C. H. Colson
Countryman	E. C. Crossman
Hanna	Emma Crocker
Rosa	Annie Sutherland
Winnie	Josie Sutherland

E. J. Buckley, as usual, played very satisfactorily. Roland Reed and Alice Hastings made quite a hit. In one of the acts they sang a medley with good effect, and received several encores. Florence Webster was atrociously bad, and to a certain extent spoiled the performance. Alf Johnson appeared as a Dutch saloon-keeper, and acted very funny. The other actors are not worthy of particular mention. August 1, week, Dickie Lingard, supported by E. J. Buckley and Roland Reed, in La Cigale. 9th, The Seven Sisters.

Haverly's: Closed. Will reopen, after undergoing extensive repairs and redecoration, August 2, with Union Square co. in French Flats with the following strong cast:

M. Bonay	J. H. Stoddard
M. Blondeau	W. J. Lemoyne
Marquis de Barameda	Harry Courtaine
Signor Riffardini	Charles Walcot
Billardo	Walden Ramsey
M. Ernest Vallay	Owen Fawcett
Tancredi	H. F. Daly
Martin	T. E. Morris
Old Pinchard	Harold Fosberg
Gustave	Alfred Becks
Painter	E. Morse
Upholsterer	W. S. Quigley
Brisquet	Hattie Anderson
Baroness de St. Amaranthe	Ellie Wilton
Anna Blondeau	Maud Harrison
Mme. Bonay	Ida Vernon
Mme. Blondeau	Mrs. E. J. Phillips
Bianca	Sarah Cowell
Marietta	Emma Grattan
Frozine	Nellie Morant

Frank I. Frayne and combination are announced to appear Sunday nights August 8, 15, 22, and 29, during the Union Square co's. engagement. 9th, Union Square co., including Charles R. Thorne and Sara Jewett, in Fawcett's successful play, A False Friend.

Hooley's: Closed. Will reopen August 9 instead of July 31 as announced erroneously in last week's MIRROR.

McVicker's: Closed. Will open early in August with J. M. Hill's co. in All the Rage.

Fox's Lyceum. Closed for extensive alterations. The opening will not occur here until early in September. First-class burlesque and variety will be the programme adopted at this house. Fox & Chapman will act as managers.

Items: Edward Arnott has taken to lecturing.—Roland Reed and E. J. Buckley will take a joint benefit at Olympic Theatre 6th. The profession should work with a will in their interest.—A new curtain, the work of David Strong, will be introduced to Haverly's audiences 2d. It is a beautiful piece of work and entirely worthy of its author, who is without doubt one of the best scenic artists of the day.—The Ronaldo Bros. have been engaged by Mr. Dalziel for his Burlesque co.—Sprague's Georgia Minstrels will appear at National Theatre 2d.—Buffalo Bill is here and leaves for New York to commence his season there.—Previous to their star engagement with Gulick and Blaisdell, Alice Hastings and Roland Reed will appear with Dalziel's Burlesque troupe, now under organization. Work has been commenced on the scenery for this company, and Mr. Dalziel promises great spectacular attractions and a strong combination. He will open his season with a burlesque on Rip Van Winkle at one of our theatres yet to be decided upon.—Tony Denier starts out Sept. 1 for a season of forty-six weeks. Among his troupe are George H. Adams (Grimaldi), Joseph Ramirez, Mlle. Hortense, Charles Schilling, Guillermo, Sparks Bros., Alice A. Coleman, Prof. W. H. Fow, William Eunice, Rosina Cook, Little Todd and others. His Humpty Dumpty has been entirely rewritten. William Nunn will lead his orchestra. His business agent will be George S. Sidney; treasurer, Frank D. Hildreth, and master of transportation, Lewis Filber.—Among the volunteers for Reed and Buckley's benefit 6th, are Dickie Lingard, Alice Hastings, G. B. Graham, Will Cowper, Florence Webster, James Devlin, Mattie Lancaster and others.—Felix Morris passed through Chicago on his way to fill his engagement with Harry Sargent's co.—Nellie Johnson and Louis Warwick will play leading roles in Lucretia Borgia at the Halsted Street Opera House next week. Look out for a large number of deaths on the West side as the natural consequence of such an invasion.—Gulick and Blaisdell have secured Ella Wren, Eugenia Blair, and Laura Wallace, to support John Dillon.—The new curtain at McVicker's is very handsome, being the joint production of Malmsha and Rogers of this city. The recent decorations at the house are exceedingly beautiful.—Mr. Sprague washes his hands of all identity with "Sprague's Georgia Minstrels," advertised to appear at National Theatre next week. The managers of that place are serving Mr. Sprague a very mean trick in trying to deceive the public at his expense.—W. F. Bradbury, proprietor of "The London Sensation and Musical co.," is in the city, looking out for attractions.—O. E. Adams, formerly manager of the National, has secured management of a theatre in Denver.—Willie King, another of the babies acting with Herne's Hearts of Oak comb., died on the 11th inst. This is the second death of babies taking part in the play.

San Francisco.

July 27.—With the revival of business, theatrical matters have revived correspondingly, and the prospects for a good Fall season are encouraging. At Baldwin's last week Belasco gave us a play which he entitled Paul Arnit: or, The Love of a Serpent, which was unworthy of the theatre in which it was given and of the people cast in it. It was played to a mere corporal's guard nightly. Lewis Morrison declined to appear in it, and has withdrawn from the company. Matters at Baldwin's are not very rose-colored. All the best people are leaving. Lewis Morrison, Eleanor Cary, Jean Clara Walters, C. B. Bishop, Mollie Ravel, John Wilson, Nellie Wetherell, Harry Thompson and a half dozen others left that house last week, the greater portion of whom, with the addition of Barton Hill, Kate Denin, Wilson and M. A. Kennedy, start Eastward next Sunday as a California Comedy comb., opening in Carson August 2, Virginia City 3d for the week; thence to Eureka, Salt Lake and Chicago, possibly opening at Haverly's, as negotiations are pending for that house; and thence to New York to accept their various engagements.

Mr. Morrison, Mr. Kennedy, and Rose Wood organize a traveling company next season. Kate Denin and John Wilson go with Sothern. C. B. Bishop to Ford's, Baltimore, Jean Clara Walters and Nellie Wetherell to Booth's. Mollie Ravel joins Alice Oates' Favorites. Barton Hill and Eleanor Cary will most likely go to Australia. So you see that by this exodus we are about to lose some of our best people.

Of course this will give a chance to some unemployed Eastern talent to pay us a visit; but I would caution them to make sure of their engagements before coming.

In the place of Lewis Morrison, Mr. Maguire has engaged Mr. F. de Belleville, just arrived from Australia, who has played utility parts there; but whether he can fill Morrison's place remains to be seen. On the same steamer that brought this gentleman came Camillo Urso, who went East last week, showing by her hasty departure what she thought of California. The Sunny South Party, under the management of Messrs. Cooper and Johnson, came to grief in the interior, as some hard-hearted constable brought those gentlemen back to Sacramento, where they had forgotten to liquidate a few bills. This throws Mr. Allen and Georgia Woodthorpe out of employment. For the former I am very sorry indeed, as he is a hard-working actor.

At the Bush Street Theatre the new opera, The Weathercock (La Girouette), received its final presentation in the United States. The opera is by Emile Hennery and Henry Bocage, while the music is by Mr. Cordes. The principal character was assumed by Emilie Melville, who carried the burden of the character of Count de Toledo in a manful way. Her singing and acting were like everything else this lady does, most delightful. Miss Melville was ably seconded by J. W. Jennings, Gracie Plaisted and Max Freeman. This opera is up for a run, to judge by last night's reception—after which Miss Melville will take a much-needed four weeks' rest.

At Baldwin's last night Sam Piercy's new sensational play, Deception, was produced for the first time, and received at once the stamp of approval from the audience present. The following is the cast:

Gaston de Lignieres	James O'Neill
Count George de Maubriel.	Fred. de Belleville
(First appearance in California.)	
Elise de Lignieres	Adeline Stanhope
Mathilde	Eva West
(First appearance in California in eight years)	
Raoul	S. W. Piercy

At the Tivoli Les Cloches de Corneville is the main attraction, with Harry Gates and Hattie Moore in the leading roles.

Connecticut.

BRIDGEPORT.

The season opens about the middle of August; would give date, but it is impossible to obtain any further information, as the present managers of the Opera House labor under the hallucination that to give particulars for publication at the present time would be assisting rival parties.

Indiana.

EVANSVILLE.

Apollo Garden (John Albecker manager): Arrivals for 9th—Joyce Martell, change vocalist: Charles Fostelle, character vocalist; Annie Warfield, serio-comic vocalist. Departures—Charles A. Gardner, to Chicago; Ada Mortimer, to Philadelphia; Blakely and Swan, to Philadelphia. Business has been good during the past two weeks, and will continue to increase as long as the manager conducts it in a way that will not give offence.

Items: Sam T. Jack former manager for John T. Raymond, Alice Oates, and other combs., has been in the city during the past week, and closed contract with Fred Miller, author of the musical extravaganza entitled The House-Warming, and has returned to New York, where the piece will be presented some time early in the season.—Suit has been brought against Manager John Albecker of the Apollo Garden for violation of the Sunday laws, in giving performances at his theatre on Sunday evenings. The prosecution is conducted by members of the Young Men's Christian Association of this city, assisted by the Women's Christian Temperance Union.—The Opera House in this city is to be thoroughly renovated under the immediate supervision of J. B. Dickson of Indianapolis.

INDIANAPOLIS.

Park Theatre: The benefit tendered Al Lipman was a decided financial success, the house being crowded from pit to dome. The performance was a creditable one, and Sardou's brilliant comedy, A Scrap of Paper, was handled admirably by the amateur talent of our city.

Gilmore's Zoological Garden: This popular variety resort is the only one in the city at present running. The entertainment given is of a first-class character, and as a realization of the fact, crowded houses are the rule. In many respects the people presented this week are superior to the general variety talent. Sage Richardson is especially so. This gentlemen is a clever negro comedian, and has established himself a general favorite. Pauline Ames, Julia Walcott, Gallagher and West, and James Goodwin won a favorable reception. J. C. Leach in his Chinese imitations was creditably good, his make-up and dialect being excellent. Arrive Aug. 2 and week: Marr Bros., Quinette Children, with Sage Richardson and Pauline Ames retained.

Items: Dickson's Grand Opera House is closed.—George E. Homer, late of Homer and Holly, will retire from the profession for the present, having engaged in the confectionery business with his father in this city.—John Weaver, it is reported, will manage Crone's Garden Theatre (variety) next season.

RICHMOND.

Judging from the activity of Messrs. Dobbins Bros., bill-posters and sharing managers, and the fact that Richmond has been included in Brooks & Dickson's Grand Circuit, the coming season promises a series of entertainments of unusual brilliancy. Brooks & Dickson play at Phillips' Opera House, and have secured the following dates: Sept. 9, Nov. 13, 17 and 29, and Dec. 29. Dobbins Bros. have already booked a goodly number of "cards," among which may be found some decided attractions—namely, Frank Mayo, Union Square co., Milton Nobles, C. W. Tayleure's co., Palmer's False Friend and Harry Richmond. Neither house has undergone renovation, though they need it badly. Janauschek at the Grand Opera House Oct. 28 and 29.

VINCENNES.

Nothing this week. Concerts continue in Tivoli and National Gardens. Remodeling of Green's Opera House is progressing. Inter-Ocean Circus 15th; Barnum's Sept. 15. Hausman Circus and Menagerie passed through here 25th, en route West. Barney Macauley has written for a date. Phil. Reilly, late with Robinson's Circus, has returned home.

TERRE HAUTE.

Opera House: Another week has passed without anything in the way of amusement.

Items: Batchelor and Doris' Great Inter-Ocean Circus will be here Aug. 2. Frank Kelsch, advance agent of P. T. Barnum, was in the city this week, arranging for the spread of canvas.

KOKOMO.

Opera House (D. T. McNiel manager): Ward's Minstrels will appear August 26, this being the opening of the season.

The Arena: Batchelor & Doris' Inter-Ocean Circus is announced for 26th. Old JohnRobinson's Circus 2d. P. T. Barnum Sept. 15.

Illinois.

SPRINGFIELD.

Chatterton's Opera House: The Oratorio of Elijah was presented on the 27th by home talent. Henry Saville of Jarrett's Fun on the Bristol co., who resides in this city, conducted the Oratorio, and drilled both the soloists and chorus, and sang the part of Elijah in an excellent manner. The Oratorio was a complete success both financially and artistically. Mr. Saville left on the 29th to join the Fun on the Bristol co. in New York City.

Adelphi Theatre: Business for week past only medium. All the old company remains, and following new faces appeared 26th: Ida Morton, Connors and Young, and Dan Powers. Matinee performance every Saturday afternoon, and Sunday afternoons the company give sacred concerts at Krouse's Park.

Item: Barnum's show is announced for Sept. 8.

LA SALLE.

Opera Hall: July 27, 28, 29, 30, New York Novelty comb. (the relic of Andy McKay's comb.), to poor houses. This snap company, brought out under A. G. Cambridge's management, consisted mainly of dizzy "basement" talent, palmed off for a "strong combination." The show would have been miserable and stale throughout had it not been for Vic Reynolds, Ben Collins, Mark Hughes and William West. Managers must not bring bad talent nor ring up at 9:30 P. M. down this way.

BLOOMINGTON.

No amusements in the city the past week. Booked for the Opera House: Concert by Hastings' Military Band, 4th; New York Criterion Comedy co., Sept. 1, 2, and 3.

Items: Messrs. Tillotson & Fell, the managers of the Opera House, have booked twenty-six of the finest attractions on the road for next season, which is the greatest number ever booked in the city at so early a date.—Mlle. Litta starts East 3d.

AURORA.

Opera House: John Dillon in Electric Light August 16. Harry Webber in Nip and Tuck in America, a sequel to the old play of Nip and Tuck so popular last season, August 31. Hop-Scotch August 30, and Forbes-Cotton co. in September sometime. Frank Chanfrau in Kit Jan. 8.

Iowa.

CEDAR RAPIDS.

Union Opera House (C. C. Greene manager): The following are booked: Gulick-Blaisdell co., Oct. 30; Leavitt's Specialty co., Nov. 4; George S. Knight comb. Nov. 11; Davy Crockett. Dec. 23; A Golden Game comb., Jan. 28; Annie Pixley, March 2; Maggie Mitchell, March 4.

COUNCIL BLUFFS.

Barnum's show spread its canvas 29th, and gave two performances to large audiences, and gave satisfaction. Sam Gardner's Minstrels to come 9th.

Item: John J. Nathans, equestrian manager of Barnum, rejoined the show in Council Bluffs, having just returned from Europe.

Kentucky.

LOUISVILLE.

Macauley's: On the 26th July, under a decree of the Louisville Chancery Court, this beautiful theatre was offered for sale. There were judgments against the property to the amount of $61,736, the principal claim being that of Messrs. Norton & Co., who bid in the property for $500 more than their claim to cover costs. So far as we can learn nothing definite has been settled about the future, but there is a general wish expressed that John T. Macauley be retained in the management.

Opera House (William A. Warner manageo): Mr. Dickson (of Brooks & Dickson) is in the city, making arrangements for the opening of the Opera House under the auspices of his firm. William A. Warner is the resident manager, and his name is a sufficient guarantee for the courteous treatment of the profession, and we hope for the success of the house.

Knickerbocker Theatre (Mr. N. Borden manager): At this popular resort are the Seamans (second week), Morton and Miles, Irish comedians, Miss Joyce Martell, the Cogill Brothers, Ed H. Banker, Florence Wells, the Daytons, N. B. Shimer, and Flora Bingham (these two latter re-engaged). The entertainment is above the average, and attracts full houses nightly, in spite of the hot weather.

Items: Manager John Whallen has returned from New York, where he went to get ideas for his new theatre (the Buckingham), which will open on the 23d.—John Morrissey has returned from the East.—The Metropolitan has been leased to Willis A. Locke & Co. of Cincinnati, who will run it in connection with the People's Theatre of that city, beginning about the 16th.—Curtis' Spanish Students have been playing to good audiences at Phœnix Hill and Central Park, both places being attended by the elite of the city.—At the Liederkranz Concert on Friday (30th) Prof. Gus Kerker of New York and Hugo Wittgenstein of Thomas' Orchestra were the soloists.—Gus Kerker, director of Mahn's English Operaco., is rusticating with his friends here. He leaves on Sunday for New York to commence active rehearsal for the Fall season, beginning Sept. 1, with the following repertoire: Fliedermaus, Fatinitza, Boccaccio, Perichole, Voyage to the Moon, Musketeer in a Convent.

Massachusetts.

LYNN.

Music Hall (G. W. Heath manager): Col. Robert G. Ingersoll lectured August 1 on "What Must We do to be Saved," to a fair house. This was the Colonel's second visit, and he was applauded heartily during his lecture. The Colonel was the guest of Mr. E. A. Ingalls of this city. This hall will open for the Fall and Winter August 23; attraction not named.

Item: Cyrus Stuart of this city played an engagement the past week at the Revere Beach Theatre in Uncle Tom's Cabin.

SALEM.

Willow Park: Druessa was presented Aug. 3, and continued through the week to fair houses. The piece is by C. Woodbury Doble of Lynn, and has been noticed at length in a previous issue of THE MIRROR.

HAVERHILL.

A circus, bearing the modest name of "Pullman & Hamilton's Great London Seven-fold Confederation," is billed for the 9th.

Maine.

PORTLAND.

Theatres all closed this week. Manager Curtis is pushing the improvements on the new theatre rapidly ahead, and is announced to open Sept. 14, with Joseph Wheelock for one week.

Maryland.

BALTIMORE.

There is no place of amusement open yet, everything in that line being at a standstill. We are now on the eve of expectancy; and so much has been promised us by the managers for next season, that to contemplate it makes us long for the time to come when we shall have the opportunity of satisfying our anticipated pleasure of witnessing and hearing each and every meritorious and conscientious performance. That the managers of each theatre will vie with the other in producing attractions of a character that would necessarily be of the highest type, and to their minds the best drawing cards, cannot be doubted; and I hope that they will all be successful, and at the end of the season their coffers will be well filled. From the present lookout the prospect is a very propitious one, and the managers thereby all have beaming countenances.

An important event has transpired in our midst since I last wrote. That sterling artiste, Mrs. Zelda Seguin, was married to Mr. David Wallace of Indianapolis, at St. Luke's P. E. Church on July 31. It was a very quiet wedding; but few knew that Mrs. Seguin was to be married, so therefore there was not a large crowd present to witness the ceremony. The wedding was to have taken place at St. Paul's P. E. Church, but was changed on Friday on account of the rector of St. Paul's being absent from the city. At twelve o'clock the bridal party made their appearance—Mr. Wallace, the groom, with his sister, Mrs. Steiner, and the bride, Mrs. Seguin, with Mr. Eugene Carrington. They walked up the aisle to the music of the "Bridesmaid's Chorus," from Lohengrin. After the ceremony Mr. Wallace kissed his wife, and as they walked out of the church the organ pealed forth Mendelssohn's "Midsummer-Night's Dream." Mr. Warren Nichols of New York was the organist. After a quiet lunch at Barnum's, Mr. and and Mrs. Wallace took the three o'clock train for New York. Mrs. Wallace wore a handsome costume by Worth—a dark brown gros-grain silk damasse, with garniture of point lace, the underskirt of a lighter shade of the same, with garniture of fringe and point lace. Her chip hat matched the underskirt, and was ornamented with a shaded plume and brocaded ribbons. Her jewels were diamonds. Mr. Wallace was dressed in a handsome morning suit.

Holliday Street Theatre: Mr. John W. Albaugh paid a flying visit to Baltimore last week. He has filled dates so far for thirty-two weeks. The theatre is being repainted, and the sofa benches in the rear of the lower floor will be removed and chairs placed in their stead. The following are booked for the coming season: Maggie Mitchell, Agnes Robertson, Ada Cavendish, Lotta, Mary Anderson, Annie Pixley, Mr. and Mrs. Florence, Joe Jefferson, E. A. Sothern, J. K. Emmet, Frank S. Chanfrau, Lawrence Barrett, George Edeson, Emma Abbott Opera co. and D'Oyly Carte's Pirates of Penzance co.; also Sullivan's new opera, Nat C. Goodwin's Froliques, Kiralfys and Jarrett's Cinderella party.

Ford's Opera House: The first full rehearsal of Fun on the Pacific took place on the 2d. Marie Bockel, George Denham, Herbert R. Archer and Frank Cushman are in the cast.

Academy of Music: The season will commence about the middle of September with a spectacular piece.

Items: Mr. and Mrs. Bernard have created a sensation in their new opera of The Duchess in the Southern States.—Walter S. Hine, formerly treasurer of the Holliday Street Theatre (who goes this season with Willie Edouin as business manager), will be succeeded by Mr. Elliott, formerly agent of the Florences.

Michigan.

DETROIT.

The only entertainment of any kind furnished the past week was a lecture by the Rev. Henry Ward Beecher, who enlivened a house half filled on "Rule of the Common People."

Items: Robson and Crane open their season here this year and then go to Chicago.—The Theatre Comique is again to be opened; this time Max Redelsheimer, the "lightning ticket-seller," is to be the victim(?). The old saw, "Give a dog a bad name," etc., and the Comique has had a bad name for some time back, though Max has lots of friends here who would like to see him succeed.—Whitney's, Detroit and Coliseum all closed.

GRAND RAPIDS.

Powers' Opera House (William H. Powers manager): Closed. Johnny Thompson in On Hand 5th.

Items: Smith's is closed.—Forepaugh's Circus and Menagerie pitched tents 26th ult. to immense crowds. It is estimated that fully 25,000 people attended the show during its stay.

MUSKEGON.

Opera House (Frederick L. Reynolds manager): Henry Ward Beecher, 29th to good house. 31st and August 1, H. M. Green's comb., with Frank K. Wallace as Joshua Whitcomb.

KALAMAZOO.

Fully 10,000 people witnessed the performances of Forepaugh's Circus 27th.

Missouri.

ST. LOUIS.

Uhrig's Cave: On Sunday evening, July 25, Charles Rogers and Mattie Vickers produced an extravaganza entitled The Pic-nic, which the author had "ironcladded" against all efforts in the way of fun, and it resisted the best efforts of the company to extort any out of it. It was accordingly shelved, and The Players reproduced, with some new interpretations of music, dances, imitations, etc., which were pleasantly given by the stars, Mr. Rogers and Miss Vickers, Miss

Bida Vickers, Emma Duchatean, Messrs. C. M. Collins and Archie Boyd. The Spanish Students are underlined for the coming week; the Abbey and Hickey party are referred to, Nick Roberts having previously introduced something under that title during the close of last season.

Thalia Theatre: Business has improved since M. Louis Nathal has joined the forces, and matters are being run on a much more systematic basis. An excellent performance of The Chimes of Normandy has been given, and in all respects the singing, acting, and orchestral accompaniment were excellent. Fatinitza is in preparation.

Miscellaneous: Prof. Louis Mayer and his St. Louis Orchestra are giving excellent concerts at Schnaider's Garden on Tuesday and Friday evenings, when a splendid programme is given. This orchestra is making a fine local fame for itself, and must take a high rank in St. Louis very shortly.—The Pickwick Theatre remains closed.—Messrs. Noxon, Halley & Toomey have an offer of a contract to do some redecorating and scenic work at Vincennes, Ind., but their hands are too full of business to permit their acceptance.—Tony Pastor's troupe opens at the Olympic 30th.—The Globe Theatre opened for its regular season July 24, to a good audience. The house has been redecorated and the auditorium presents a neat and bright appearance. Capt. J. N. Decker remains at the managerial post and Frank Decker has returned to look after the box-office and finances. A variety performance was given, with a dramatic representation, The Lottery of Life, in which Randolph Murray and Amelia Waugh assumed the leading characters.—The Theatre Comique will open for the regular season Sept. 5. W. C. Mitchell will remain manager, W. Smith, assistant manager, and Harry Noxen treasurer.—Gen. Haskell of the Salvation Army, who has been stirring up St. Louis and East St. Louis upon the morality question, has been receiving some severe raps on the knuckles, through the Post-Dispatch, which makes strictures upon his career as a showman and professor of legerdemain. Some sharp correspondence on the subject has passed.—Barnum's show comes here about the 30th, and the town is being well placarded.—Manager John Collins, of Uhrig's Cave, took America's Mimics, Charles Rogers and Mattie Vickers and co., to Carondelet on the 26th ult., Uhrig's Cave being occupied by a Masonic Lodge. The Carondelet venture was not an exhilerating success.

ST. JOSEPH.

Tootle's Opera House: Closed past week. Sept. 6, one week, McKnight's Naiad Queen. Manager C. F. Craig informs me that negotiations are pending with Rosenblatt's string band, of this city, for the music at this house during the coming season. This will gladden the hearts of our people as well as those of the profession who contemplate visiting us this season. Heretofore the music has been simply wretched.

New Ulm Garden: New faces—Viola Wray, Verona Carroll, Baker and Mills, Walsh Bros. and Johnny Smith. Business very fair, show ditto. Have the best band in the city. The cornet execution of Mr. Bunnell is above the average, intonation pure and action decided, every note. Master Eddie does his part toward drawing patronage by his masterly tight-rope performances above the street nightly.

Apollo Garden: Closing August 1.—Neoskleata and Lillie Leoni, to Omaha. New faces: Billy Diamond, Lola Cory, and James Holly (late of Homer and Holly). Business excellent and show good.

New York.

ROCHESTER.

Grand Opera House: The performance given 26th for the benefit of Lewie McNish drew a fair audience. The entertainment, with a few exceptions, was very good. Frank McNish, in his speciality, Silence and Fun, was excellent and was repeatedly encored. Jennie Leland, in her character songs, did finely; the balance of artists were amateurs, and their work was fully up to the avarage.

Items: In my last letter to The Mirror I made the assertion that the City of Rochester would have opportunity during the coming season to witness performances by the finest combs. upon the stage. To substantiate the statement, I will say that as near as can be ascertained, the following are booked and will play at the Grand the coming season: Nick Roberts Humpty Dumpty, Maggie Mitchell, Tony Pastor's troupe, A Gentleman from Nevada, Oliver Doud Byron, Sol Smith Russell's new play, Edgewood Folks; Herne's Hearts of Oak, Mitchell's Pleasure party, Banker's Daughter comb., Gus Williams, Agnes Robertson' Willie Edouin's, Sparks, Maude Granger and Emily Rigl, Mackey's comb. in Our Flirtations, Denman Thompson, Mary Anderson, Leavitt's Specialty co., Rice's Evangeline, Mrs. Scott-Siddons, Bartley Campbell's Galley Slave, Pirates of Penzance, Criterion Comedy co., Strakosch & Hess' Opera co., Joseph Jefferson (Christmas week), Leavitt's Grand Opera Burlesque troupe, Nat Goodwin's Froliques, Jarrett's Spectacular comb., Jarrett & Rice's Fun on the Bristol, the Conquests in their new pantomime, Minnie Palmer, Milton Nobles, Ada Cavendish, Lotta Mahn's Opera co., Madison Square co., Annie Pixley, Golden Game comb., Buffalo Bill co., Aldrich and Parsloe, the Soldene Burlesque co., Howard's Uncle Tom, J. K. Emmet, Child of the State, Herrmann, Emma Abbott English Opera co.

The Corinthian Academy of Music has been occupied for the past few weeks by Leon H. Lempert, the scenic artist and fresco painter, with an able corps of assistants, who are busily engaged in beautifying the interior and overhauling the scenery, and when The Mirror representative visited the house he found the work rapidly approaching completion. The decorations are of a highly artistic character, done in distemper colors, and so harmoniously blended that the walls will present an elaborate and elegant appearance. It is evidently the intention of Manager Luetchford to make this theatre one of the handsomest in the country, and its stage conveniences are A1 throughout.

The Arena: Cooper & Bailey's advertising car has been in town a couple of days. A novel feature of the car is a set of chimes, which were frequently played upon and attracted large crowds. 18th, afternoon and evening.

SYRACUSE.

Grand Opera House (P. H. Lehnen manager): July 30, Tony Pastor's troupe, to a large house. The performance commenced with Bonnie Runnells, Frank Girard, J. Curdy and Lina Tettenborn, presenting a farce called A Wife's Diplomacy, which was nothing but the farce of a Cup of Tea under a new name. The three Rankins came next, and well deserved the enthusiastic reception accorded them. The French Twin Sisters gave some good clog dancing. Tony Pastor is of course good. Bryant and Hoey, in their musical sketch, managed to get music out of anything handy. The St. Felix Sisters, in songs and dances, from Evangeline principally, came next. Fannie Beane and Charles Gilday gave something in regard to a pic-nic. John and Harry Kernell had a quiet chat. Going to the Jubilee, by the Four Eccentrics, is a capital affair, and last came Charles Diamond. Go West on an Emigrant Train is a very clever sketch. Taking the whole combination into view, it is a very good exponent of variety specialty talent, with many good performers, and only a few poor ones.

JAMESTOWN.

Allen's Opera House: Manager Allen having disposed of his interest in the Great Eastern Circus, has returned to town, and is about to make extensive improvements in the Opera House. He reports a number of engagements for the coming season, but nothing definite as to dates.

Institute Hall: The National Normal Musical Institute, under the leadership and direction of Dr. George F. Root, is now in session here, and is a pronounced success in every particular.

OSWEGO.

Nothing in the theatrical line except that the Academy of Music is undergoing minor repairs and a general cleaning. Cooper and Bailey's Great London Circus is extensively billed for August 7. A circus going under the name of Murray's makes a tour of the N. Y., O. & W. R. R. the first week in August. It requires only eleven cars, has no menagerie, and stops in the small towns only.

KINGSTON.

Nothing of interest this week.

Music Hall (C. Burhaus manager): Alice Oates Opera Burlesque co. Sept. 6. Snelbaker and Benton's Majestic Consolidation of America booked for 26th. James Holbrooke Comedy co. Sept. 13. Pat Rooney's N. Y. Star comb., under management of Thomas Donaldson of the New York London, Sept. 17. Rentz Minstrels (Kit Clarke party) Sept 30.

ALBANY.

The old Green Street Theatre is to be repaired, and will be opened in September as a first-class variety house, which this city is greatly in need of. The seating capacity will be about 1,200. 28th, Barlow, Primrose, and West's Minstrels at Martin Hall.

POUGHKEEPSIE.

Theatre Comique: (Bertrand and Venable, proprietors): Business still continues good. The attractions for the week: M. Thompson, Boyd and Haley, Connie Lynch, Maggie LeClair.

Item: Opera House and Byron Theatre closed.

AUBURN.

Academy of Music (E.J. Matson manager): 29th, Tony Pastor and his mammoth co. gave a first-class entertainment to a crowded house. Every member of the co. first-class.

The Arena: London Circus, August 13.

HORNELLSVILLE.

Opera House: The only attraction for the summer to date was the perf rmance given by the McGibeny Family, to a large and well-pleased audience. This makes their third appearance in this city, and in that short time they have become very popular.

TROY.

Griswold Opera House: 31st, Tony Pastor's comb. appeared to a full house. The company is one of the best on the road. No engagements booked for the coming week.

Item: Nothing booked for any of the other houses.

BATAVIA.

The manager of Gill's Goblins is in correspondence with the Alert Hose co. in regard to playing here, under their management, Nov. 30.

UTICA.

Nothing doing at either house. The Great London Circus comes 11th.

Ohio.

COLUMBUS.

Comstock's: Opens 10th with Webber's Nip and Tuck comb., which is supposed will amuse the soldiers and sailors during their Reunion 10th to 12th. Nick Roberts' reorganized H. D. will thrill State Fair visitors one week, beginning 30th. Amusements will be few until after the Presidential election. Theodore Comstock has been in the business long enough to know better than play a "pay" show against a free blow, and prefers coming in stronger on the home-stretch later in the season. The following well-known and popular stars and combs. will in all probability appear during the season: Goodwin's Froliques, Leavitt's Rentz-Santley Novelty co., Harrison's Photograph Party, The Knights, Minnie Palmer's Boarding-School, Frank Mayo, Barney Macauley, Pat Rooney co., Tony Pastor's co., Buffalo Bill, Tourists, Thayer Concert co., My Partner, Galley Slave co., Tony Denier, B., W., P. & W.'s Minstrels, Den. Thompson, Lotta, Milton Nobles, Mastodon Minstrels, Big Four Minstrels, Haverly's Colored Minstrels, Widow Bedott, Ada Cavendish, Gus Williams, Louise Pomeroy, Rice Evangeline, and a few of the new combs. just forming. These, with a number of "snaps" and "locals," will make a full and lively season. Improvements in the house will be completed this week, although Mr. Jensen will be busy painting scenery for several months, the intention being to make scenes for the different combs. as they appear. The ceiling is not to be frescoed, but the lower part of the house is finished in a light cream color, and will have three rows of bright borders running around the wall and under the gallery. The drop curtain, a valued work of Porter's, California, may be retouched during the season, although it is considered very difficult to do. The Midgets' agent wanted to open Monday. 2d, but the house was too much torn up.

Grand: Opens during Reunion with Collier's co. playing Rose Michel, Celebrated Case, and The Banker's Daughter. Maggie Mitchell plays Fair week. The attractions named last week are supposed to be ones Col. Morris will play on his circuit and at the Grand. The balance of season is to be filled by Brooks & Dickson of the Grand circuit. Few improvements are needed at this house, with exception of a rearrangement of the chairs. A fine feature will be the orchestra, including Prof. Charles Nieramer, leader; Prof. W. F. Toomey, flute soloist; L. Osterman, trombone; J. Messner, violin; Isaac Meyers, piano; J. R. Horne, cornetist; Lawrence Noe, clarionet.

Items: Last week the immortal T. N. Wilson experienced a mixture of sadness and gladness about equally divided. He was the recipient of three letters, one from his girl giving him the "mitten," another calling him to manage an Eastern theatre, and another informing him of the death of a relative, who, however, left him some money.—Watty Morgan, variety artist, for whom a girl committed suicide lately, at Urbana, I think, and J. Fisher Elliott, formerly with Holman English Opera co., are assisting some street blowers for patent medicines.

CINCINNATI.

Highland House: The Abbey and Hickey Spanish Students brought their very successful engagement to a close Aug 1. There will be a lull in the amusement line until Aug. 8, when the Miles Juvenile Opera troupe will open a short season. The Little Duke will probably constitute the opening attraction.

People's Theatre: Extremely light attractions, and audiences on a par. The house is being conducted at present on the co-operative plan.

Items: Nat Homer, manager of the Big Four Minstrels, left for New York on the 30th, to perfect arrangements for coming season.—Charley Lord and George Herman, fresh from their Louisville engagement, departed for New York on 31st.—Manager Louis Ballenberg of Pike's has returned from New York, and promises some big attractions.—The Strakosch Opera co. begin an engagement at this theatre Dec. 27, followed by Col. Mapleson's Opera troupe Jan. 3.—The Spanish Students left for St. Louis Aug. 2, opening same evening at Uhrig's Cave.—Charles L. Davis, of Alvin Joslin fame, after a short business visit, left this city for New York on the 30th.—The expenses incidental to the remodeling of Heuck's Opera House will approximate $30,000.—Julius Kahn and his angelic smile will together fill out the box-office at Pike's the coming season.—Business Manager Collins of Heuck's has arrived, and with his wife (Martha Wren) volunteered for Alf Burnett's benefit at Miller's Hall on the 30th.—Harry G. Richmond is in the city organizing his co. preparatory to his season at the Coliseum, beginning 23d.—Manager Snelbaker of the Vine Street Opera House, and Business Manager Jim Edwards of the Coliseum, will arrive shortly from the East.—The Agnes Leonard comb., under Frank Chapman's management, is booked as one of the attractions at Heuck's.—John H. Russell, business manager of Hoey and Hardy's Child of the State comb., is at present sojourning in the city.—John Pierrepont, last season treasurer of Pike's Opera House, went Eastward on the 31st.—The new drop-curtain painted by Prof. D. B. Hughes for Robinson's Opera House, is a beauty. Ed. Marble's Tile Club is booked for Pike's early the coming season.—Manager N. D. Roberts announces that, in addition to the pantomime co., he will also have a strong specialty troupe on the road.—Agnes Robertson (Boucicault) is announced for the week, beginning Nov. 8, at Pike's. The latter house will be mainly devoted to amusements of the higher order.—Some ambitious aspirant for managerial honors contemplates reopening the Volks' Theatre August 4—for what length of time deponent saith not.—The Lillie Linden Excursionists (Frank Clark's party) are at present reported to be meeting with fair success in the interior of Kentucky.—Manager Miles, in the absence of amusements in the theatrical line, is devoting his attention at present to the races.—James Douglas of this city will manage the stage at Waldmann's Theatre, Newark, N. J., the coming season.

DAYTON.

Memorial Pavilion (Soldiers' Home): The Dramatic co. gave The Octoroon 24th, and repeated on the 26th and 27th to crowded houses. The mounting of the piece was superb, especially the canebrake and the wharf-scene of the burning steamer. Mr. Adams expects to close his successful season August 14, but may run it two weeks longer if the weather is favorable. When the co. close, they will go with the following combs.: Miss Tracey, with the Kiralfys; Mrs. Morse, with Galley Slave; John F. Ward and wife, with Power's Doctor Clyde; E. H. Stephens, to the Madison Square; Max Fehrman goes with Milton Nobles. Frank Tannehill left on the 27th to join Frank Mayo's Davy Crockett. W. J. Hurley takes his place in the co., and from his acting last evening he will be a first-class substitute. The other parties are not settled as yet. Mr. Hurley goes with T. W. Keene. Memorial Hall will be rebuilt at once.

Music Hall (Charles S. Mead manager): Following booked: Abbott Opera co., John McCullough, Mary Anderson, Maggie Mitchell, Mr. and Mrs. George S. Knight, Leavitt's Specialty co., Leavitt's Rentz-Santley co., Annie Pixley, Sothern, Buffalo Bill, Goodwin's Froliques, Baker and Farron, Shannon's Golden Game, Robson and Crane, Howard's Uncle Tom, Gus Williams, Nick Roberts, Barney Macauley, Joe Emmet, Tony Denier, Jarrett's Spectacular comb., Joseph Jefferson, Mitchell's Pleasure Party, Comley and Barton's Lawn-Tennis, Hearts of Oak, Bartley Campbell's Matrimony, Bartley Campbell's Galley Slave, Criterion Comedy co., Mrs. Scott-Siddons, Collier's Banker's Daughter, Aberle's Minstrels, Pat Rooney, Hall's Strategists, Flock of Geese comb., Rice's Evangeline, The Tile Club, Sol Smith Russell in his new play, Oliver Doud Byron and Herrmann. Manager Mead says he is not done booking yet. Gus Williams opens the Hall August 28, and as Gus is a favorite here, he will have a large house.

Items: Gebhart's Opera House has changed hands, and Larry H. Reist is manager. He states that he intends booking right away, and expects to have some of the best combs. on the road. Larry is very popular and will no doubt make a success.—Reed's Varieties have the following new people: Billy and Ella Robinson, Mike Griffin, the Macks, Canfield and Monroe, Ada St. Clair (who takes a benefit 30th), and Lula Belmont.

CLEVELAND.

Opera House: Is now undergoing a thorough renovation, preparatory to the season of 1880-81, which opens Sept. 6, with Prof. Hartz and co.

Academy: A very fair crowd attended the benefit, 31st, to Ed. French and Lester and Allen, all well-known artists of the burnt-cork variety. Viola Clifton and a couple of local amateurs were also on the programme, but added nothing to its strength. The beneficiaries had many friends in the audience, and appeared at their best, which was really very good—receiving an almost unlimited number of encores. Tony Pastor's return visit, 26th and 27th, was the signal for a general outpouring of his admirers here, and the performance, though but slightly different from the one given at the Opera House, a few weeks previous, was received with no less favor. The co. is in Boston this week.

Comique: Week of 28th the Cogill Bros. comb., assisted by Charles Hays, Amelia Dean, Billy Maloney, Emma Sylvester, etc., will form a sufficient attraction, no doubt, to insure paying business.

Haltnorth's Garden: The regular concerts are well patronized on warm evenings. The Knights of Pythias give a big summer-night's festival, 3d, for which a specially fine instrumental programme has been arranged. There will also be dancing in the pavilion.

Items: We are enjoying the "luxury" of an immense circus war. Forepaugh's show is billed for 5th and 6th, while the London is not due until Sept. 3. The rival advance agents have been advertising lavishly for the past week, with the following result: A dozen huge transparencies, mounted upon wheels, parade the city day and evening; the street cars and wagons of every sort are "adorned" with big lettered banners, and the newspapers are so crowded with mammoth "ads" that they are obliged to issue supplements in order to present their usual amount of reading matter.—The Hatton Sisters, who officiated in minor roles at the Opera House last season, are now performing at the Comique under the name of Hall Sisters.—The ambitious programmer of the French benefit at the Academy announced Gus Williams as one of the attractions. The distinguished comedian, however, did not appear.

Pennsylvania.

PHILADELPHIA.

Wood's Museum: This house, which has received numerous improvements, and has been entirely repainted and redecorated, opens its door for the regular season on August 5, with Harry Meredith, a Philadelphia favorite, in Henry Dunbar. The stock co. engaged for the season is composed of excellent artistes. Lillie Hinton, a great favorite, has been re-engaged. All the attaches are equipped with handsome uniforms.

Permanent Exhibition: The Zimmerman Juvenile Opera troupe give Pinafore on 4th and 7th. They are doing a good business so far.

Mænnerchor: 3d, being the fiftieth night of the present successful season, each lady was presented with a handsome souvenir.

Alhambra: New arrivals — the Vidocqs, Mons. Ventine, Andy Morris, Ben Gilfoil, and Emma Hoffman.

Items: Last week the Attorney-General commenced suits against all the theatres in this city (except the Academy of Music), to recover from each the license-fee of $500 required by law. The Academy paid the $500. This is a test suit, and if the commonwealth is successful suits will be instituted to recover back unpaid license-fees for about ten years.—Mr. Bennett, the owner of the new Chestnut Street Opera House, has purchased the handsome bronze chandelier which was displayed at the Centennial Exhibition in 1876, and said to have cost $3,500.

BRADFORD.

Opera House (Wagner & Reis, managers): The Fall and Winter season will open 16th, with Tony Pastor's co. The house is being renovated and improved. The coming season will be a brilliant one. Among the attractions booked are Mrs. Scott-Siddons, Lotta, Maggie Mitchell, John McCullough, Alice Oates, Fanny Davenport. Booked: The Agnes Wallace-Villa comb., 23d; C. L. Davis, 30th and 31st; Collier's Banker's Daughter, Sept. 6.

Theatre Comique (M. J. Cain, proprietor and manager): Reopened 2d with the following company: Morgan and Mullen, Irish comedy; Devlin and Tracy, song-and-dance; Tom and Effie de Rock, Dutch comiques; Nellie Waters, song-and-dance; B. S. Hodge and Louise Bliss, sketch artists; Elmer E. Grandin and Josephine Shanley, in original sketch; Tom Murray, comic vocalist; Charles Grear, facial artist; Tom O'Brien, song-and-dance.

Items: M. W. Wagner of the Opera House has gone West on a visit.—Mose Reis, one of the managers of the Opera House, has purchased a liquor store.—Jake Bauer has sold out his interest in the Novelty Theatre to M. J. Cain of the Cain House. The house has been remodeled in the interior, a number of new boxes having been built. The name has been changed to the Theatre Comique.

PITTSBURG.

All regular houses closed. The London Circus will be at East Liberty Sept. 6, and will show during the remainder of the week in this city and suburbs. Margaret E. Muhlanbring, assisted by J. H. Fitzpatrick, will give select readings at Bedford Springs, Pa., during the present week. Maggie Mitchell will be at the Opera House week beginning Oct. 4. It is asserted that over 250,000 persons visited the Academy of Music this city during the past season.

Rhode Island.

PROVIDENCE.

Opera House: Will be opened one night about the middle of this month for a lecture by Col. Bob Ingersoll. Date and subject not yet announced.

Park Garden: The revival of Pinafore bids fair to be as great a success as it was last season. The audiences are large and very enthusiastic, and the Opera is elegantly done by the company. The introduction of a new character, that of Sergeant of Marines, by Richard Gorman, is not only novel, but immensely funny. This week the great walk commences. Mr. Haverly offers the prize of $5,000 to the wife of Edward Weston, if her husband succeeds in beating the best six day's go as-you-please performance on record. Besides Weston there is a large list of entries for longer or shorter walking and running matches. All the other attractions so liberally offered by the management continue.

Sans Souci Garden: Fatinitza commences its sixth week on the 2d, with unabated popularity.

Rocky Point Coliseum: So well does Fatinitza, by the Hub Opera co., please the patrons of this resort, that Manager Hacket will continue it this week, giving four special matinees of Pinafore, with W. H. Fessenden as Ralph, and Mrs. H. E. H. Carter as Josephine, Lizzie Burton as Buttercup, Dan Maguinness as the Admiral, J. A. Montgomery as Captain, and Gus Kammerlee as Deadeye. It is a cast that cannot fail to please. Fatinitza will be given every evening with Mr. Fessenden as Julian, and Mrs. Carter as Princess Lydia.

NEWPORT.

Manager Bull has closed the Opera House for one week in order to prepare for the Fall season.

Wisconsin.

MADISON.

In my last letter I mentioned the fact that the Ward minstrels were stranded here. It seems they have met with hard luck since they started out. Their agent, Mr. H. E. Parmlee, is blamed by the management for much of their trouble. Big jumps, inadequate advertising, too much tanglefoot, and an entire disregard for the best interests of the co. brought about the result stated. A complimentary benefit was given them 24th. On account of the hot weather, a large attendace was not present, yet there was a fair house. The Charles Forbes Dramatic co. play here at City Hall during the State Fair, commencing Sept. 6.

Item: Will J. Davis, manager of Havely's first Church Choir co., with his wife, formerly Miss Bartlett, the "Sweet Little Buttercup" of that party, and J. E. McWade and his bride, nee Ada Sommers, the first Hebe of the party, have been spending a few days in our city.

Canada.

ST. CATHARINES.

McDowell's troupe is to be here on August 2, in H. M. S. Parliament; and on Tuesday in Pygmalion and Galatea. Remenyi's agent is in town. D. W. Bixby keeps The Mirror on file.

HAMILTON.

Dundurn Park: July 28, Popular Dime co. played Fanchon the Cricket to a good attendance. July 30 and 31, E. A. McDowell's co. in H. M. S. Parliament and Pygmalion and Galatea. They are great favorites here, consequently drew very large audiences.

Nova Scotia.

HALIFAX.

The Kittie Longee Comedy co. gave East Lynne 22d and Dora 24th, to large houses. They perform at Windsor 26th and 27th, Kentville 28th and 29th, and at Dibly two nights. They will then return to Halifax and open for a short season. Mr. Walsh, agent for Lindley's co., is in town making arrangements for a short season.

Items: Nannary and Lindley, who were traveling through Nova Scotia, have parted.—Mr. Nannary last week addressed a meeting at Charlottetown on building a music hall there, and promised them $3,000 rent in three years personally.

An English Critic on Raymond.

The mail brings a number of papers containing articles more or less condemnatory of Mark Twain's Col. Sellers and John T. Raymond as its exponent. The criticism that appeared in the Figaro of July 24 appears to be the fairest and most impartal, and from it is republished, for the benefit of Mr. Raymond's friends on this side of the water, a number of extracts. After cutting up Mark Twain's puerile sketch (not more than it deserves) it goes on to say of the star:

Col. Sellers, in the hands of Mr. Raymond, is, however, such a genial, interesting, and sympathetic character, as to make one pardon, if not forget, the absurdities of the medium he moves in. He is an American version of a character which is as old as the "Arabian Nights." The circumstances of America are such that it produces twenty of these Alnaschars for one produced by every other country, but the character is sympathetic and human enough to be as readily comprehensible on this side of the Atlantic as on the other. Addison's "projectors" described in the Spectator were of the same race as the sanguine Colonel; so in a sense were Swift's wise men of Laputa; so, in yet another sense, was Dickens' Micawber.

Then after quoting from an article on "The Gilded Age," published some time since in Scribner's, the critic speaks in the following terms of the company which supported Raymond. The description tallies precisely with what we said of the cause of the comedian's failure, on the receipt of the dispatches which announced it:

Little can be said in praise of Mr. Raymond's surroundings at the Gaiety Theatre. The troupe engaged to support the American comedian is as disparate and incongruous as the piece in which it appears. With the exception of Mr. F. W. Wyndham, who plays a conventional stage-villain with commendable unobtrusiveness, Mr. Howard Russell and Mrs. Leigh, in parts quite unworthy of their abilities, and Miss Courtney Barnes, who is a pretty and natural ingenue, the Anglo-American company at the Gaiety Theatre is of the complexion known as "mixed." Miss Katherine Rogers, who is entrusted with the character of the heroine, Laura Hawkins, plays in the 'Ercles vein—a style of acting highly relished by the patrons of the late Victoria, but regarded with feelings of commiseration by a Strand audience on a sultry July evening. In the second act Mr. C. Stuart intimated to Miss Rogers that it was "time to die," and the spectators cordially concurred in the suggestion; but the hope was doomed to disappointment. On the contrary, Miss R., who was at first only moderately effervescent, reached a culminating point of exacerbation in the fourth act, when she shot the gentlemanly Wyndham with one of those revolvers which are always to be found lying around loose on Washington drawing-room tables.

Mr. Hollingshead, in mounting Colonel Sellers, has done all that was requisite for such a play. In America, the steamboat explosion with which the first act terminates is a piece of dramatic fireworks let off in full view of the audience. At the Gaiety much is left to the imagination, the only elements supplied to the expectant public being a shout of "Here she comes!" followed by a liberal glare of red fire and the detonation of an inflated bladder just outside the R. U. E. The scene which represents the Mississippi River is hardly calculated to give a very vivid idea of that tolerably expansive stream; and the view of a Western sunset is depicted upon a back cloth as an arrangement in blue and yellow, with transversal stripes laid on in a tint agreeably representing raspberry jam.

Mr. Raymond was received with great favor by a very large and appreciative audience, comprising numerous representatives of letters, art, and fashion. It would be interesting to see so excellent a comedian in a piece more worthy of his evident ability.

A sentiment which The Mirror and all who feel an interest in Mr. Raymond's success heartily re-echo.

GROUPED.—Referee: "There was a group of actors photographed a few years ago—few, indeed, considering how many of its members have since gone over to the majority. In it there are Johnny Clarke and Harry Sinclair, George Belmore, Brittain Wright, and poor old Buckey. Among those still left to us are 'Practical John,' an ancient Upholsterer, and Salvini; several outsiders; a young man, obscure then, but who has since come to the front; Tom Swinbourne, all unconscious that one day he would be promoted to the treasureship of the R.G.T.F.; Creswick, with a most lovely parting; and Fred Burgess, peeping over the shoulder of "the unrivaled and world-famous actor" who is pronounced by the press and public of Jerusalem, the Isle of Man, and Madagascar 'the only true and legitimate tragedian' that ever tragedied. For further particulars of this wonderful animal, see advertisements and small bills."

REMINISCENCES OF OPERA.

NUMBER THREE.

MME. HAIGH-DYER—HENRY HAIGH—"OLD RUTLEY'S" DISGUST WITH "H'OPERA"—FLORENCE LANCIA—THE BRAHAMS—AN OLD STAGE CARPENTER'S BLUNDER—FIREWORKS IN FREISCHUTZ—ETC., ETC.

Mme. Haigh-Dyer, the prima-donna engaged by Edmund Rosenthal for his company, mentioned in my former paper, was certainly one of the most useful primas that an impressario could wish to have. She was never "indisposed," and consequently never needed apologies to be made for her; was a handsome woman, a fine actress, and conscientious artiste; added to which her repertoire was extensive, thus enabling the management to change the bill as often as necessary or desirable. Mme. Haigh was the wife of Henry Haigh, a tenor, who made some reputation at Covent Garden under the Pyne and Harrison management. She retained, in addition to her married name, her maiden one of Dyer. As Miss Dyer she was well and favorably known to the English public, for she had steadily worked her way to fame and position from soubrette and second donnas to that of first. Her voice was a pure and fine mezzo-soprano, which, though not great, was managed with considerable skill. I don't know of any English vocalist who could sing, with more tender pathos and effect, Wallace's beautiful song from Lurline, "Sweet spirit hear my prayer," or give greater breadth and intensity of passion to the grander dramatic passages in an opera, than this prima-donna. Indeed, she was essentially a fine dramatic singer when in the zenith of her power.

Mme. Haigh's husband, Henry Haigh, possessed a very fine voice, but was a very careless singer He was engaged by Caroline Richings-Bernard for her company in the United States, some few years ago, but did not succeed in pleasing American audiences. I am inclined to think that this must have been more from carelessness than inability, and, however strange it may appear, from an utter disregard as to whether he pleased or not. He was very touchy upon certain points, and might have conceived the idea that he was not made enough of by the management, and hence he would be likely to exhibit his temper that way. At all events, he returned to England, and I don't think has done anything important since. I remember an engagement of Haigh's at Portsmouth, England, then under the management of a Mr. Rutley. This gentleman had been an old circus manager, had accumulated some money, and had settled down in Portsmouth as the manager of a theatre. Mr. Haigh took some unwarrantable liberties with the opera one evening, and it came to Rutley's ears. The old gentleman was an eccentric in his way, a very rough talker, and certainly knew very little about theatrical art. Yet he bullied everybody, paid his way, and was the terror generally of his company. But he stood somewhat in awe of "the opera people." They were not under his immediate supervision, only playing a short season, generally of about two weeks, in his theatre, so he could not control them. They took liberties with him, called him "old Rutley," and "old boy;" and Haigh was always particularly free and jocular with him.

"I can't make 'em out," Rutley would say. "They've got the biggest cheek I ever see. Look 'ere, Mr. 'Aigh, or whatever your name is, what do you come a-slapping people on the back for, hey? I hain't a d——d scene-shifter, an' I hain't a-going to 'ave it. You be a pretty chanter [singer], hain't ye? The stage manager says as last night you trotted hup an' down the boards in the second act of Fra Diaveller instead of chantin' yer part and let the other people do the work. Do they let ye do it at Common [Covent] Garden? Not much! An' I say I won't 'ave it—I'm d——d if I will. There, now!"

"Oh, come, Rutley, old boy—come and stand a drink, or I will. Come along," some one would say. And as the party (Rutley nothing loth) adjourned next door to the Theatre Royal (they are all Theatre Royals in the country towns), Rutley, considerably mollified by having had his say, would add: "Stand treat, hey? What, me? Not much—well, I don't mind, if 'Aigh will put 'em up arterwards. All right. Come along, all hands. You hopera people be such rum chaps."

About the same time that Robin Hood was about to be produced at Her Majesty's in the Haymarket, under E. T. Smith's management, Mr. Douglass, who was the proprietor of the Pavilion Theatre, in the Mile-End road, London (he was formerly ticket-taker to the gallery of the same house), conceived the idea of giving the people cheap opera, or, as he designated it, "Opera for the million," for which purpose Mr. Barney Isaacson (his leader) was deputed to secure a company. Miss Florence Lancia (prima-donna) had been singing with the Pyne and Harrison troupe during their provincial tours—alternating evenings with Miss Louisa Pyne. She had made a most unexpected success, and in some cities, notably Dublin and Cork, had so captivated the boys, and created such an enthusiasm, that in the former place they took her horses out of her carriage, and pulled her, amid the wildest excitement, to her hotel. This, of course, settled Lancia's business with the Pyne and Harrison troupe. It would never do to have a lady supercede Miss Pyne. This feeling, I believe, Mr. Harrison was entirely responsible for as I think Louisa Pyne was too great an artiste to stoop to such an act. However, Lancia was got rid of, and was in the market. She was a charmingly pretty woman, and a lovely singer and a good actress. Barney engaged her, with Mr. Augustus Braham as tenore. Mr. Braham was the second son of John Braham, the great English tenor of forty years ago. John Braham, during his great career as a singer (which has only been equalled by the passing tenor of to-day, Mr. Sims Reeves), visited the United States and made a successful tour. Mr. John Braham left a fair fortune among three sons, Hamilton, Augustus, and Ward, and one daughter. Miss Braham became the Countess of Waldegrave.

But to return. The baritone was a gentleman whose name I have forgotten. It was, I believe, almost his first essay on the operatic stage, and he did not linger long. The bass was a Mr. Tempest—not a great singer by any means, but a very intelligent and useful gentleman. The buffo was Mr. Oliver Summers, a rather clever comedian (he died only a year ago), while the second lady was a Miss Allessandri (a pretty Jewess and a charming lady). There was a fine orchestra, under Barney Isaacson's baton, and a large and powerful chorus. In addition to the usual repertoire of Maritana, Fra Diavolo, Trovatore, Traviata, Norma, Bohemian Girl, etc., etc., there was added John Barnett's Mountain Sylph, Lancia playing the Sylph, which was a charming rendition, as she was as graceful as the imaginary being is supposed to be. It was a splendid performance, but could only have been so in the hands of such an accomplished singer and graceful actress. That of course is the principal reason why the opera has been shelved—from the fact that our prima-donnas are too often the opposite to the requirements of the role—that is, they are not possessed of sylph-like forms and grace. Our dear lamented Parepa-Rosa, for instance, could never render the Sylph. Dinorah was also produced, together with Loder's Night-Dancers. This operatic season was very popular with the East-end public. It was fairly successful until some dissensions arose between the principals and the management, and the season was brought to a close.

Mr. Douglass has from time to time fully demonstrated the fact that the "lower orders," so-called, and the humbler classes of citizens would patronize opera to the extent of making it pay, especially when it was placed within their reach at low prices; for he has, both at the Pavilion and afterward at the Standard Theatre, in Shoreditch, given them English opera upon an extensive and expensive scale, as regards cost to the management, and made it pay. By this means he cultivated a taste for good music, and it was proverbial that no operatic artiste of mean abilities could pass muster at the Standard. No slovenly work was tolerated. The little "Jew boys" of Whitechapel knew The Bohemian Girl, Trovatore, etc., as well as the singer, and they wouldn't stand any cutting out of scena or recitative—not they—and were not slow to show their objections if it was attempted. Mr. Sims Reeves and company used to make their appearance there, generally once a year, at popular prices, and a rich harvest for the management was the result. The theatre, although large, would be packed from pit to dome.

Florence Lancia's career upon the operatic stage was unfortunately not of long duration. She formed a partnership with Augustus Braham in an enterprise that proved disastrous to her career as a great artiste. Braham conceived the idea of a "duologue entertainment," interesting enough in its way, but affording no opportunity for such an artist as Lancia, either to exhibit her talent or improve her artistic reputation. With several members of an operatic company with which I was associated as manager in a tour of Ireland, we visited Cork, and while there Lancia and Braham gave their "Entertainment" at the Assembly Rooms. We went to see her, and I shall never forget the feeling of sorrow, and, I may say, mortification with which we witnessed the exhibition of this unfortunate lady's ability in several character sketches utterly beneath her talents and ability. Among these was a "Shoe-black," clever in its way, and proving her immense versatility; but we felt that it was degrading. I think the audience felt it too, for she had been a bright particular star in that city; was still young, and capable of better things, and it failed to arouse any enthusiasm. The enterprise was a failure, and Lancia's career ended for a season, and I heard nor saw any more of her for some time. I believe she afterward appeared occasionally in concerts, but she ultimately dropped out of the profession. Her subsequent career is a mystery.

Hamilton Braham, the eldest son of John Braham, was a baritone, and was proprietor of an opera company which comprised himself, Miss Fanny Tiernan, a Mr. Henry Manley, tenor, Mrs. Manley contralto (a very clever lady), and a Mr. Henri, basso and buffo. They made the tour of small towns for several seasons, when I was suddenly called to the management of the company by Mr. Braham, who desired to enter upon more elaborate business arrangements, with an extended repetoire. I joined them in Cardiff, Wales, and found the impressario in a quandary as to how he could carry out his new idea. His tenor could only sing four operas, and either couldn't or wouldn't learn any more. My plan was a complete reorganization, for which I engaged Mme. Haigh-Dyer, Mr. Brookhouse Bowler, Mrs. Bowler (Annie Kemp), Mr. Tempest and Mr. Bentley. It took me some few days to make up a route, but this being completed, we opened in a northern town in Lancashire, with Lucrezia Borgia, which was a hit. Hamilton Braham was a fine-looking man—stood six feet—and made an admirable Duke. This combination proved very successful for a time, and made quite an extensive tour. Der Freischutz (in English of course) was a great favorite with Braham, and during the tour we visited Worcester, the cathedral city of Worcestershire, and a good "operatic city." That is, the opera, if good, was always well patronized. Now Braham, who loved his profession, was essentially a showman, and would resort to a little clap-trap, occasionally, to draw. In Der Freischutz, particularly, he would insist in introducing, among other usual stage effects in the "Incantation Scene," in the second act, a quantity of fireworks. I protested at first, but he met me with—"The fireworks will fetch 'em, my boy." So I had to submit.

The morning of the opera arrived, and I repaired to the theatre to give instructions to the stage carpenter (I managed the stage) as to how to fix up a particular pyrotechnic display, which he termed his "curtain of fire." It consisted of a number of squibs, filled with composition, and which should be fastened upon a batten of wood which stretched across the stage from wing to wing (in the flies), and at the appointed signal discharged a shower of sparks toward the stage, through which the scene in progress was discerned. The affair was quite effective in its display, and always brought the curtain down with eclat. The stage carpenter was old, and had been attached to the theatre—well, as long as he could remember. He was identified with it, and I believe was included in the lease. He was a jolly old fellow, and as I had visited the theatre for several seasons, with one company and another, he always greeted me with a hearty welcome. I had often lingered to chat with the old man about operatic productions. He would grow quite eloquent about great artistes he had heard. "Malibran, sir? Heard her? Well, rather; I should think so. Grisi played her great role of Norma here, sir, many a time. Ah, she was a wonder. And then poor 'Lanza'—what a charming singer she was; not a pretty woman, but what a hartist!"—and so on. But when I asked him if he knew how to fix the batten for Der Freischutz, I nearly broke the old man's heart, or incurred his contempt—I don't know which. He gave me a look which ought to have annihilated me, but I persisted in the inquiry. "Well, now, Mr. Ellis, I've been in this theatre nigh unto forty year; and we've done Freischutz often enough, and done it as it ought to be done—no better anywhere; and then to ask me if I knows how to put upa batten—well, well!" "Well, Joe, all right; excuse me; I didn't mean any harm; put it up across the second entrance; and the revolving wheel on the back rockpiece. The skeleton and so on you know all about. And here—go and have a pint of beer at my expense." This melted him quite, and I left him to his meditations and his work.

The night arrived; and what a night! It rained, as it rains in England and no other climate. However, the house was full. I should say the quantity of umbrellas in that house on that memorable Saturday evening would have stocked a wholesale store. The opera proceeded, and reached the Incantation scene. Each bullet as it was forged produced the usual weird effects, until the seventh bullet was reached, and I gave the signal to the fly-men to light the train which led to the batten upon which were fastened the squibs which should produce the curtain of fire. I started up the stage to start the revolving wheel of fire at the back, when such a shout and uproar greeted my ears the like of which I never heard before nor since. As I started down the stage to ascertain the cause, when a sight greeted my eye which pen description fails to portray. The squibs had been fastened on the aforesaid batten wrong ends up. Consequently upon being ignited they flew off the batten on to the stage and capered about with tremendous force, emitting their showers of sparks in every direction. The tenor had fled up the rocks. Two of the squibs followed Braham, and pinned him in a corner of the stage, firing away with apparent demoniac revenge. Others had planted themselves in front of the stage, and fired into the orchestra and pit. The conductor and first violinist dropped their instruments and fled under the stage. The double-bass got down behind his instrument for protection, and the people in the pit put up their umbrellas for self-protection. The gods shouted themselves hoarse, and the boxes screamed with laughter. The curtain was hurriedly rung down amid the wildest excitement that can be imagined. The old stage carpenter was sought for by Braham, who vowed dire revenge—but he was nowhere to be found.

H. W. ELLIS.

Drama for Sandwich Islanders.

Good acting is known to exert such a power over the most ignorant and blunted natures, and the properly managed stage to have such an influence as a teacher of morality, that we cannot at once assert that the rumor current of late in West-end greenrooms is groundless. The statement made is to this effect, that a rich and eccentric old gentlemen has determined to found what he calls a Society for the Universal Propagation of Moral Truths, and for this purpose he intends to establish and endow a Dramatic Institution, from which carefully selected companies with specially written plays are to be dispatched to all the more heathenish and brutalized parts of the world. In time, it is said, he hopes to educate his actors and actresses in the tongues of the various races they may have to visit, but at present the effect of the universal language of pantomime and gesture is to be tried. So circumstantial is the rumor, in fact, that it is also said that a well-known ballet-master pantomimist is collaborating with a famous dramatist, with the view of producing a melodramatic piece in dumb show, showing the evils of cannibalism. A company armed with this piece, it is added, will be taken through all the existing cannibal islands of the South Seas as soon as possible.

LAKE.—Emma Lake, the brilliant young equestrienne, now with Barnum's circus, is the daughter of Mme. Agnes Lake-Hickok, the widow of Wild Bill, who, it will be remembered, was killed by Jack McCall in Deadwood, in August, 1876—McCall being afterward hung for the crime. Miss Lake was trained for the profession she now follows, by her mother, beginning with ponies, and gradually gaining in skill and daring until she now manages the most high-spirited horse. Her mother travels with her and is her constant companion. The latter has had an experience in that line extending over thirty-six years, having been the manager of circuses in this country and Europe. One season she played Mazeppa in the Victoria Theatre, Berlin, where she created a great sensation, receiving presents from King William, who was a frequent visitor to the Victoria. She has one daughter, beside Miss Emma, married to a son of old John Robinson. Mrs. Hickok first became acquainted with her late husband in 1871, at Abelene, Kan., where he was town marshal. A correspondence followed and on the 5th of March, 1876, they were married, Wild Bill's death occurring less than six months afterward.

AN ACTRESS, OR WHAT?

BY CARL BRENT.

There was a young woman in a Western city who would be an actress. Nothing else would satisfy her.

She was not the only young woman in the country who had been afflicted by a similar delusion. The complaint is a common one. There are doubtless thousands of girls today who are sure that they could play Juliet, Camille, and other leading parts, and at once acquire fame and fortune, if they had but a chance to "go on the stage."

Occasionally one of them begs or buys the chance for which she longs. She displays her wardrobe, goes through her part creditably or otherwise, receives the plaudits of partial friends, is showered with bouquets, is kindly or evasively mentioned by the critics and—is never heard of again.

Whether this woman was animated by a love of art, or by a desire for fame, or by a hope that she might make the stage a stepping-stone to another sort of a career, the reader may judge.

She was a married woman, and was not so young as she would have been if her birth had occurred later in the century. In fact, she must have seen twenty-five summers, to say nothing of the rest of the seasons. In appearance she was moderately good-looking, well-formed, well-fleshed, vivacious, and reasonably intelligent.

Being married, she had a husband, of whom it is only to be said that he adored his wife, that he had not a very strong mind, that he was a well-meaning, industrious young man of moderate abilities.

Him she pressed into her service, and he readily fell in with her plans. He worked hard and saved carefully, and every cent of his savings, with all he could borrow or beg, went to pay for that indispensable necessity of a debutante, a costly wardrobe, and the other expenses preliminary to her first appearance.

She appeared, and of course she played Juliet. The Juliet which she presented to the large and friendly audience was passable, being considerably beyond the average efforts of debutantes. It was evident that she had often witnessed a popular and excellent actress in her assumption of the role, which she had carefully studied, and upon which she had formed herself. So her performance did not lack much besides a certain quality of fire and force which is not to be copied.

What captured the critics was her knowledge of stage "business." In this important particular she was remarkably proficient, and it was generally asserted that her acquaintance with the details that go to make up the art of acting could not be greater if she had been for a long time familiar with the stage. But it was certain that this was her first appearance, and therefore she was congratulated, and liberal predictions were made concerning her future.

Thus encouraged, she essayed another appearance, playing the leading female role in a society drama, opposite to a celebrated actor.

She at once dropped to nowhere. She did not play the part at all. She did not even play at it. She seemed to be utterly incapable of understanding the character, and failed to have the least idea of what she ought to do with it. She moved about the stage awkwardly, and was completely out of place. She had never seen the play produced, and had no model.

She was next heard from as a member of a "snap" company that was "working the small towns" in a Western State; but in that she gained no fame or fortune, and soon abandoned it. But she contrived to keep her name before the public, and rumors were occasionally printed of her engagement with this or that organization.

Finally she secured employment in a reputable stock company—to play juvenile parts, I believe; but that connection was soon severed. Either she proved to be incapable, or believed that she was not advancing rapidly enough in the direction which she desired to take.

About this time there was evidence of domestic infelicity in her small family. The simple truth is that she wanted to get rid of the husband who had so loyally helped her. To this end her course was clear. She treated him coldly and slightingly, and took care that plentiful rumors of the attentions she received from other men when she was away from him should reach his ears.

This style of proceeding soon settled him. As I have said, he was not a strong-minded man, and he adored his wife. When her purpose became manifest, he sank under the stress of pain and disappointment. He neglected his business, and dropped into habits of dissipation. Out of this she easily secured material for a divorce suit, in a State where divorces are easily obtained.

While the proceedings were pending I heard of her as being gorgeously appareled, and glittering with jewelry—finery which had not been purchased by her stage earnings. I heard of him as haunting saloons, broken in purse and in spirit.

It was easy to guess how the affair would terminate. She got her divorce. The unfortunate husband should have had the divorce, if it was due to either of them; but the chances of litigation were all in her favor.

When I last heard of her she had departed for Europe in good style. Of course she did not travel alone, nor did she pay her own expenses.

The end of the whole business, as far as the credulous and hopeful husband is concerned, has been ruin. Possibly he may yet pull himself together again, but this is highly improbable.

As far as she is concerned, the end is not yet; but it is not to be expected that the career of an adventuress will have either a good or a pleasant ending. It is to be hoped that she will not again attempt to impose herself upon the stage.

I might have embellished this simple story, but have preferred to present its outlines briefly and plainly, knowing that it is not a solitary instance of the manner in which the stage has been used by designing persons. But the stage is in no way responsible for the errant career of the woman I have described. Perceiving in her an aptitude, if not talent, it gave her a chance. That she abused the chance was nobody's fault but her own. There are women who use the church as an auxiliary to aspirations which the church would severely condemn.

PERSONAL.

BROWN.—Mrs. Allston Brown arrived in England July 29.

LISTON.—Hudson Liston arrived from Europe in the Egypt Sunday.

LABLANCHE.—Bianca Lablanche will probably return to Italy in October.

BULL.—Ole Bull is seriously ill. His engagements have all been canceled in consequence.

CARTE.—D'Oyly Carte sailed from England last Saturday by the City of Richmond.

MARKHAM.—Pauline Markham will be one of the Rentz-Santley company the coming season.

EVELYN.—Carlotta Evelyn thinks of taking out an Arabian Night combination next season.

HABBERTON.—The author of "Helen's Babies" is the author of Ben Maginley's play, Deacon Crankett.

BULL-FIGHT.—Henry Bergh furnished the principal entertainment at the farcical Spanish bull-fight.

EVANGELINE.—Ed. Rice's perennial American extravaganza has been remodeled by J. J. McNally.

ROGERS.—The New York Dispatch says that Katherine Rogers' reappearance in London was "hearty" (?).

WILKINS.—Steele Mackaye gives Mr. Palmer the use of Marie Wilkins for seven weeks on the road.

CHERIE.—Adelaide Cherie will probably play with Fanny Davenport at the Fifth Avenue, next season.

VANDENHOFF.—George Vandenhoff is in England and improving in health. Mrs. Vandenhoff is at Elberon.

WARNER.—Charles Warner will not visit America for another season at least. Drink will be more unpalatable than ever then.

EYTINGE.—It is said that Rose Eytinge does not go to the Boston Museum next season, but is to star in a round of her old parts.

DAWN.—Elliott Dawn has returned from the Catskills, where he has been rusticating with some friends, Next Saturday he goes to Boston.

BERGER.—Fred G. Berger arrived in town Monday. He is completing preliminary arrangements for the production of Edgewood Folks at the Park.

STANLEY.—Ernest Stanley has arrived from England. He didn't get Marie Williams, but he has secured Topsy Venn for Mr. Rice next season.

MACKAYE.—Steele Mackaye is to be his own business manager next season, Daniel Frohman leaving to take hold of the Fifth Avenue about August 16.

DUFF.—John Duff is negotiating with the management of a grand concert company to consist of Theodore Thomas and his orchestra, Wilhelmj and Joseffy.

VINCENT.—Helen Vincent read at a reception the other night at the Mansion House, Long Branch, for the benefit of a local charity, and met with excellent success.

LEAVITT.—M. B. Leavitt arrived Sunday, bringing with him seventeen baskets of theatrical wardrobe. He says that Marie Williams will come over to him to a dead certainty.

STOP THIEF!—We don't object to the dramatic man on the Cincinnati Commercial pilfering his news items every week from THE MIRROR, but we do object to his publishing them all without credit.

SERENADE.—Haverly's Genuine Colored Minstrels in the course of their parade Tuesday morning stopped in front of THE MIRROR office, and after a brief serenade went through with a number of skillful evolutions to the supreme edification and delight of the staff. Thoughtful of the nigs.

ALBERT.—Ernest Albert has been engaged as scenic artist at Pope's Theatre, St. Louis. After finishing up some work he has in hand he will leave for the Mound City in about a fortnight. Mr. Albert is an ambitious worker, and we feel not the least doubt that he will succeed in his new field.

EYTINGE.—Pearl Eytinge is raking hay for recreation or some other purpose down in Jersey. When we saw her the other day her hands were as brown as a milkmaid's. But then she says her normal condition is one of subdued pallor, and she feels that she'll be all right before the leaves take a drop.

VON LEER.—Sara Von Leer, a talented young lady, who has stood at the head of the amateur actresses in this city for some time, has determined to go upon the professional stage. She has received excellent notices from the local and provincial press, and will prove a very valuable addition to the stage. It will be remembered that Miss Von Leer made a decided hit at the Lyceum two years ago, as Constance in Lancaster's play of Conscience.

GORDON.—Providence Journal: "A good deal of interest was manifested in the first appearance of Miss Amy Gordon in the character of Josephine, but from the moment of her entree upon the first scene it was apparent that she was to become a great favorite. She has a charming face and figure, and her costumes were simply perfection; she is a fine actress, and is the possessor of a clear soprano voice, that called forth a deserved encore from the audience in her first number, to which she kindly responded."

NEW YORK MIRROR

FOUNDED IN 1822 BY GEORGE P. MORRIS AND N. P. WILLIS.

THE ACCREDITED ORGAN OF THE THEATRICAL MANAGERS AND THE ONLY EXCLUSIVELY DRAMATIC NEWSPAPER IN AMERICA.

HARRISON GREY FISKE,
EDITOR.

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NEW YORK, AUGUST 7, 1880.

Mirror Letter-List.

Members of the Profession may register their names and addresses and have their mail matter forwarded daily, free of charge, avoiding delay. Only such letters are advertised as require stamps, or where the address is unknown.

Abbey, H. E.	Levanion, Alfred
Allyne, E. T. J.	Leonard, John J.
A. O. Mrs.	Lodge, F. W. (paper)
Atwood, C. T.	Lotta.
Barnes, W. D.	Long, J. N.
Barrett, Lawrence (4)	Lawrence, A.
Belden, Clara	Macauley, B.
Benitz, John J.	Mayer, M. R.
Blanchett, C. E.	Mackay, F. F. (2)
Bonner, Robert	Mayo, Frank (2)
Brand, Michael	McCullough, John
Calice, Myron	McDow, Dudley
Campbell, Bartley (2)	McKenney, J. W.
Carroll, J. W. (2)	Murray, John
Cavendish, Ada	Murphy, Joseph
Centas, M. B.	Mitchell, Maggie (2)
Chapman, Frank	McKay, Andy
Clarke, Harry	McDonough, John E.
Clark, Lillian C.	Montgomery, Mr.
Connor, Capt.	Mordaunt, Miss M.
Crouse, C. J. (2)	Morton, Charles
Chandos, Alice (3)	Morton, John W.
Church, Edw. A.	Neilson, A.
Comley & Barton.	Nelson, W. B.
Cone, Spencer	Owens, W. F.
D'Arcy, Hugh (2)	Pennoyer, Gus (2)
Daniel, Mattie	Putnam, Katie.
Davis, C. A.	Pixley, Annie (2)
Davis, Chas. L.	Pratt, C. H.
De Castro, M.	Prescott, Marie (3)
De Estee, Helen	Raymond, J. T. (2)
Dobson, Frank	Robson & Crane.
Dunn, Julia E.	Robinson, Fred.
Edings, W.	Roche, Frank
Ellis, J.	Rigby, James
Emmet, J. K.	Rosenberg, Charles
Fitch, Florence	Roberts, Richard E.
Florence, W. J.	Rodney, Addie
Fowler, W. W.	Reade, Eleanor
Fuller, George F.	Slavin, Mr.
Garthwaite, Fannie	Scott, Lester F.
Gayler, Frank C. (2)	Shea, S.
Germon, J. D.	Sothern, E. A.
Grau & Wolfsohn	Saville, J.
Gray, Ada	Stewart, A. H.
Gillette, Will.	Temple, Louise (3)
Goodwin, Nat	Thomas, A. S.
Hall, Clinton.	Thomas, Charles J.
Hill, J. M. (2)	Ulmer, G. T.
Hine, Walter	Vernon, Philip.
Hofele, F. W. (2)	West, Eva (2)
Ingraham, P.	Weber, Sophie
Jackson, Minnie	Warner, J. F.
Jarrett, H. C. (4)	Webb, Harriet.
Jefferson, Chas. (2)	Williams Roger D.
Kenyon, Lida	Wilton, George
Keyes, D.	Wooderson, J. L.
Keene, Thos. W.	Zimmerman, Ed.

Madison Square Theatre.

STEELE MACKAYE.....Manager
DANIEL FROHMAN.....Business Manager

SEVENTH MONTH OF HAZEL KIRKE.

THE MOST SUCCESSFUL PLAY EVER PRODUCED IN AMERICA.

Niblo's Garden Theatre.

J. H. HAVERLY.....Proprietor and Manager.
E. G. GILMORE.....Associate Manager.

Sixth week. Success. Sixth week.

HAVERLY'S TENNESSEE COLORED MINSTRELS.

100 Performers. 20 End men. 100 Performers.

In the Great st First Part ever seen.

3 Middle Men. 40 Female Singers. Corps of Shouters.

Billy Kersands and Tom McIntosh, the two principal colored comedians in the world.
Every evening and Wednesday and Saturday Matinee.

Haverly's Fourteenth St. Theatre.

J. H. HAVERLY.....Proprietor and Manager
Second and last week of the successful engagement of
THE STEWART SISTERS AND MR. R. STEWART,
in their own specialty entertainment of
RAINBOW REVELS.
Matinees Wednesday and Saturday.
Monday, August 9, first representation in New York, Jarrett & Rice's Comedy Oddity,
FUN ON THE BRISTOL.

Wallack's Theatre.

PRELIMINARY SEASON,

THURSDAY EVENING, AUGUST 5,

Production of a new Grand Pantomimic Burlesque Extravaganza, entitled the
GRIM GOBLIN,
and first appearance in America of the
CONQUEST PANTOMIME and BURLESQUE COMPANY,
under the direction of the celebrated comedian, author and pantomimist,
MR. GEORGE CONQUEST,
who will appear in some of his most famous original creations, including Hic-Hac-Hoc, Prince Pigmy, Nix, Hokoko and the Vampire Bat,
in conjunction with the great European Sensation,
MLLE. ETHERIA, THE FLYING FAIRY!
New Scenery and Wonderful Effects, including the Marvelous Phantom Fight, introducing those tremendous flights from stage to roof, for which the CONQUESTS (father and son) stand unrivalled.

Volks Garden.

199 and 101 Bowery, opposite Spring St.
THE LONDON MUSIC HALL OF AMERICA.
OPEN ALL THE YEAR ROUND.
MRS. PAUL FALK.....Proprietress.
WM. T. GIESELBERG.....Manager.
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Strictly first-class VARIETY talent in all branches. None other accepted after first night. Business must be sent in a few days in advance. All aerial artists must have a net.

The New York Mirror has the Largest Dramatic Circulation in America.

THE NEW YORK MIRROR *is on sale every Thursday noon at all the news stands in this city, and in out-of-town places as soon thereafter as can be reached by mail and express.*

The Opening and Prospects of the Season.

The season of 1880-'81 began on Monday week, at Col. Haverly's Fourteenth Street Theatre. On Thursday evening Wallack's reopened. Next Monday the Theatre Comique, of Messrs. Harrigan & Hart will fall into line. During next week the Standard, and probably Daly's, will unbar their doors. Then, in quick succession, we shall have the Union Square, the Fifth Avenue, and the Park; and within a month every place of amusement, except the Academy, will be under full headway. It is true that most of the managers christen these early openings "preliminary seasons;" but that is a new-fangled phrase which means nothing except when properly employed. At a stock theatre, for example, when some attraction is offered before the stock company is assembled, or after the regular season of the stock company is concluded, one may have a "preliminary season," in the first instance, or a "supplementary season," in the second; but when a theatre is given up to combinations for the entire season, there is nothing more "preliminary" about one combination than there is "supplementary" about another. They come in their order, and all belong to the regular season of the house. Now, as we are only to have four stock companies (in English) at our theatres this season, besides that of the perennial Madison Square—viz.: at the Union Square, at Wallack's, at Daly's, and at Harrigan & Hart's—and as two of these will begin business without any preliminaries, it follows that the Union Square and Wallack's are the only houses that can claim to offer "preliminary seasons;" and at both the entertainments to be presented will be so out of the line of the regular business of these establishments that their managers may thank the clever person who invented the phrase of which they take advantage. We are justified, therefore, in declaring that, as the theatres are opening, the season has begun; and we may congratulate all concerned that it has commenced remarkably well, from a financial point of view—which is, after all, the point of view that most concerns managers and actors, to say nothing of the great and generous public.

Those who have been doubtful about the opening of the season, on account of the political campaign, which is supposed to absorb the attention of the country, might have been reassured by the spectacle that the Madison Square has presented all through the heated term, to say nothing of the business that has been done at Haverly's Niblo's Garden and at Aberle's Theatre on the East side. An esteemed contemporary pointed out last week, that the politicians had captured, in a single night, three places of amusement, the Academy and Irving and Nilsson Halls; but it might have added that this capture, like an amateur performance, was for one night only, and that three theatres promptly opened, as if to reply to the challenge. The politicians are asleep, or are working elsewhere, or have not succeeded in interesting the people. Select whatever explanation may be the most satisfactory; but the fact remains that a fair business—large, considering the time of year and the weather—has been done at all the houses which are open, and that, at the Madison Square, the sign of "Standing-Room Only," has been frequently displayed during the past fortnight. Even Mr. Bergh's burlesque bull-fight, badly advertised, badly managed, and an imposition upon the public from the start, attracted over two thousand people, and took in over twenty-five hundred dollars, last Saturday. It is very evident, then, first, that the public are ready to be amused; and, second, that they have plenty of money to spend upon their amusements. We are very glad of this, for several reasons, not the least of which is that we had the pleasure of predicting such a state of affairs at a time when all of our contemporaries were prophesying a dull season, and advising the managers to put off their openings as long as possible. The managers, on the contrary, have very wisely followed the advice of THE MIRROR, to endeavor to cut in before the politicians, and take the cream of the season before politics soured all the milk. Perhaps—we will not only say perhaps, but we will say, probably—by the middle of October, the public may be so devoted to politics that they will have no time or curiosity to spare for the theatres; but a great deal of money may be made before the middle of October, and he who looks too far ahead usually misses the opportunities that lie right beneath his eyes.

What sort of a season is this to be? That is a question now often asked in the profession. Let us reply to it, in the New England fashion, by a few other questions: What is to prevent it from being a great season, a profitable season, a glorious season? When was the country ever more full of money? When was the nation ever more happy, peaceful and prosperous? When were more and more enticing attractions promised to the public? If, after answering these questions, or admitting our argument by begging the questions, the doubters speak to us of the Presidential election, we have only to resume our queries. When was a Presidential campaign less noisy, less excited, less enthusiastic than this? When did the majority of the voters ever appear to make up their minds so early and so easily? When did the great political parties ever present a more facile choice? When was there ever a more unanimous resolve to discard all passion, all invention or perpetration of outrages, all appeals to prejudice and to force? Had Gen. Grant been nominated at Chicago, we do not deny that the contest would have been desperate, and perhaps bloody; but when that emergency was imminent, THE MIRROR considered it, and found nothing in it to alarm the profession, however it might have affected those of us who are patriots. The danger of disturbances having passed with the defeat of the pseudo-historical Three Hundred and Six, the subsequent proceedings have been, on both sides, so peaceable, so courteous, not to say so dull, that the people, having already decided between Hancock and Garfield, are ready to be amused by something livelier, if not so important; and the consequence is that, in spite of Coney Island and the other seaside and summer resorts, the theatres are already well filled, and will be better filled as week by week passes, and those early birds, who left us in June, begin to find their ways home again. We confidently predict, therefore, a quiet political campaign, an easy election, a tremendous majority for the candidate who wins, and a splendid season for the theatres; and as the greenbacks rustle and the silver jingles in at the box-office windows, every manager and actor will fervently exclaim "Amen!" to the prediction of THE MIRROR.

The Mirror Ahead—The Rest Nowhere.

Few things give us more pleasure than the frank and hearty compliments of our esteemed contemporaries, and when we copy into our columns the kind words in which they declare us to be "the leading dramatic paper of America," and other genial phrases to the same effect, we do so, not only to gratify our own pride in the success of THE MIRROR, but to enable the whole profession to share with us in the approbation which our contemporaries bestow. For, under no circumstances do we conceal the fact that, if THE MIRROR has deserved well of the profession, we have also to be grateful to the managers and actors who have taken this paper as their standard, carried it on to victory as brave soldiers carry the flag under which they fight, and have made it a success by making it their organ. When we read in the local journals of one town after another, that the weekly sales of THE MIRROR exceed those of all the other so-called theatrical papers combined, we know that the professionals in those towns, and the combinations that pass through them, have been at work for us, as we are always laboring for them, and that the increased sales—so large as to attract the notice of the local journalists—have been due not only to the merit of THE MIRROR, but to the good words which the profession have spoken of us and for us, and which bring us by every mail new subscribers and readers.

Here is a case in point which came under our notice only a few days ago. Brooklyn was not considered a prominent theatrical city until Col. Haverly reinforced Col. Sinn and both assisted John P. Smith to wake up that City of Churches. But as soon as the Brooklynites began to pay more attention to the theatres, because the attractions presented to them were worthy of attention, they also began to read about theatrical matters, and we observed that the circulation of THE MIRROR there was steadily and rapidly improving. A few weeks ago this Brooklyn circulation took such a sudden leap in advance that we were sufficiently surprised to send one of our agents over to ascertain the local cause and extent of this improvement. First of all, our agent discovered that the sales of THE MIRROR in Brooklyn exceeded that of any other theatrical paper in the enormous ratio of twenty to one, thus giving us the practical monopoly of that city. When he came to inquire of one newsdealer after another as to the special reason for this exclusive popularity, the invariable reply was: "Why, sir, all the managers and actors that come here ask for it and recommend it, and so all our customers get in the way of buying it." No explanation could be more clear, flattering and satisfactory. It was all that we could have wished, and the very object for which we have been laboring ever since the first number of THE MIRROR was issued.

This solid popularity, built upon the endorsement of the profession, and consequently certain to endure so long as the profession exists and we deserve to be endorsed, places us in the position of the famous yacht America in the race for the cup which the new Yale Yacht Club still holds. THE MIRROR, like the America, "is ahead—the rest nowhere." It is a position fatal to all jealousies and rivalries, since we no longer have any rivals of which to be jealous. It is a position in which it is easy for us to be amiable, to be good-natured, to laugh at malicious attacks, to wave a cheerful good-bye to those who try to attract attention by assailing us. Since THE MIRROR is so far ahead that the rest seem to be nowhere, it is equally courteous and discreet for us to leave them just where, in our own opinion and that of the profession, they certainly belong. This is the reason why, as the entire profession knows, we have never turned out of our course to indulge in any controversies that concerned mere personal interests, but have devoted our energies loyally to the best interests of the profession. Sometimes, while sailing along with the prosperous breeze which the good wishes of the profession have secured us, we have been tempted to overhaul a sea-serpent, or have captured and killed an octopus or devil-fish; but this was only to show what a humbug the sea-serpent is, and because the devil-fish attempted to strangle the profession, with its hideous suckers. Otherwise, our cruise has been as pleasant as it is prosperous, and we never forget to thank those managers and actors, all over the country, who have made it so, and whose kindnesses we are always glad to reciprocate.

Is it the Actor or the Plumber?

Recently, an actor had a dispute with a plumber whom he had employed to do some repairs at his private residence. The actor declared that the plumber had contracted to do the work for "about one hundred dollars;" the plumber brought in a bill for over two hundred dollars, which he attempted to defend, item by item. Naturally, the actor objected to pay this bill, which seemed to him exorbitant; and consequently the plumber brought suit to recover his claim. The suit not having been decided, it is as yet impossible to say whether the actor or the plumber is at fault. Now, what is there, pray, in these circumstances to render it necessary or expedient for the Sun to publish a long article about the matter, giving the names and addresses of the actor and the plumber, followed by interviews with both of them, and for other papers to copy the report as if it were very interesting reading? Is it the actor or the plumber that the Sun is anxious to injure or to benefit by this publicity? Is it surprising that an actor should employ a plumber, or that a plumber should work for an actor? Is it such a novelty that a plumber's bill should be disputed, or that an actor should be willing to pay one hundred dollars for his plumbing, that the columns of a great daily newspaper should be devoted to the case? Where is the interest or instruction to the public in the details of the names, residences and plumbing accounts of the persons named in the report?

Such tittle-tattle as the Sun article, made vendable because the name of a popular actor or actress is tacked on to it, is certainly not journalism, and does not deserve a place in such a paper as that which the veteran Charles A. Dana conducts. The habit of prying into the private affairs of professionals grows by what it feeds on and leads from tittle-tattle about plumbing work to the worse libels and slanders that are the stock-in-trade of those who skulk about the outskirts of that journalistic profession of which Mr. Dana is an ornament. His paper has been abused by these bravos of the press; but it has also been misused by those who are in his employ and confidence, and have betrayed him to his enemies. It is a poor triumph, but a triumph nevertheless, for those enemies to be able to say, "See! the Sun publishes the same sort of stuff that we do about actors and actresses," and Mr. Dana ought to be on his guard against such slips of the blue pencil, instead of waiting for us to point them out to him. All his theatrical news is bad; most of it stale; generally it is slovenly written and badly expressed; but to try to cover up the deficiency of his dramatic department by printing personalities about an actor's plumbing is worse than stupidity. The Sun is a small paper; there ought to be no room in it for twaddle; it ought to be, and usually is, so carefully edited that the excellence of what is put into it will prevent its readers from grumbling about what is left out of it, on account of its limited space; but if it can find a place for tittle-tattle about an actor's dispute with his plumber, it is still too large a paper for its staff of journalists.

Some Signs of the Times.

No better omen of the prospects for next season can be found than that contained in our advertising columns this week. There will be found ample evidence of the variety, the expanse, and the enterprise of the men who are busy providing theatrical amusements for the entire country. The advance announcements of the great musical organizations which also appear, have a broader and deeper significance than they bear on their face. They indicate that the musical profession is not only cognizant of the immense advantage of superior circulation that THE MIRROR possesses over all its would-be rivals, but that it recognizes also its respectability, its purity, and its great influence.

There are three reasons why THE MIRROR is the most prosperous dramatic paper:

First, because it is the accredited organ of the theatrical managers, and musical and dramatic professions of America.

Second, because it has the largest dramatic circulation in America.

Third, because it is candid, just, fair and has the proud reputation of extending "charity toward all, and malice toward none."

PICTURE.—This week we present the picture of one of the handsomest women and cleverest actresses on the stage. Maude Granger's appearance in Two Nights in Rome at the Union Square is eagerly awaited.

PERSONAL.

BERNARD.—Marie Bernard is spending her vacation at Asbury Park, N. J.

MEREDITH.—Harry Meredith will play at Niblo's in Around the World.

EVANS.—Frank Evans will continue to play the Artist in The Galley Slave next season.

MCCULLOUGH.—John McCullough, who made but a brief stay in London, is on his way home.

LEE.—Amy Lee is in the city. She will appear at Niblo's with Milton Nobles, August 16.

KELLOGG.—Florence D. Kellogg, the soprano singer, is passing the Summer at her home in Buffalo.

MAPLESON.—Col. Mapleson and troupe will sail for the United States Sept. 29 by the City of Chester.

MITCHELL.—Maggie Mitchell is the central figure of many charming social events at Long Branch this Summer.

PRELIMINARIES.—The Bernhadt company began rehearsals yesterday in Paris at the Theatre de Varieties.

BURNAND.—F. C. Burnand, the burlesque and comedy writer, will occupy the editorial chair of Punch, left vacant by Tom Taylor's death.

BOOTH.—Miss Marion Booth will play with Fanny Davenport at the Fifth Avenue next Fall. She is passing a few weeks at Fire Island.

NILSSON.—Christine Nilsson will probably not visit America in a professional capacity next season. She is reserving herself for the World's Fair in '83.

IRVING.—Last Wednesday Henry Irving gave his 250th consecutive performance of Shylock at the Lyceum Theatre. The season was closed Saturday night.

GRANGER.—Maude Granger is studying very assiduously her role in Two Nights in Rome. A friend says she is working harder for her success in that production than a novice for her debut.

FUNNY.—Zelda Seguin a few days since emphatically denied the report that she was to be wedded. To further substantiate her denial, she was married to a gentleman in Baltimore last Saturday.

NEW WRINKLE.—W. H. Strickland informs us that Haverly is going to put a fourteen-day clock over every prominent billboard in the city. Significant perhaps that the great manager is never behind the time.

KIDDER.—Edward E. Kidder is summering at Yaphank, L. I., with his wife and child. He writes us that he has not positively settled for next season, but will not return to manage Whitney's Grand Opera House, Detroit.

CHAPPELL.—Charles Chappell, who played the Parson in Maginley's Danites near the close of last season, received the other day a cablegram from Rankin to join his forces in London. He will play one of the Danites and understudy the Parson. Mr. Chappell is a painstaking actor, and there is little doubt he will please English audiences. He sailed on Saturday last.

BOOTH.—Edwin Booth is in Scotland this week. His route lay through Loch Lomond and the Trossachs to Stirling and Edinburgh. From the latter city he will go to Abbotsford and Melrose, and thence by way of the beautiful English lake country to London, where he is due about Sept. 1. Beyond a continuance of his tour through Switzerland, France and Italy, no definite plans have been made by the representative American tragedian for the future.

THE USHER.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

It is truly a wonderful thing to stand one side and watch the varied changes of condition that take place within the ranks of the dramatic profession. It is but a few months since Zelda Seguin was prostrated with grief on account of her husband's death, and now the report comes of her fashionable marriage to David Wallace of Baltimore! Clear the stage! Ring the bell! Let the band blare, the footlights glitter and the tragedy make way for the farce.

* * *

At the North Woolwich Gardens in London the Britishers are being edified by a peculiar form of exhibition. Perhaps the truly American cake-walk, baby show or Tanner fast inspired some enterprising person to institute a barmaids' contest, but however it may have been invented, such an exhibition is being given nightly at the above-mentioned resort, and is coining money for the ingenious manager. A Premier show or Deposed Cabinet Minister contest would be quite in order just now. It would have the merit at any rate of being characteristically English and thoroughly original, qualities which we would be quite unable to counterfeit. In addition to the contesting barmaids, the proprietor of the Woolwich Gardens offers an extra attraction to visitors in the person of an alleged Zulu princess, whose pleasing duty it is to sell gallant youths bad cigars at big prices; but if the following paragraph be true, which appears in the police news column of a daily newspaper, these Zulu princesses are frauds of a worse brand than their unwholesome weeds.

On Saturday, a negro named George Williams was apprehended at Chesterfield, for having stolen £15 and a watch, the property of the landlord of a local public house. The prisoner formed part of a troupe of performers who had been recently performing in the town, and on his companions leaving Chesterfield he entered the employment of the publican as a Zulu barmaid, he having previously passed as a Zulu princess. He shortly afterward decamped with the missing articles, and his capture had the effect of discovering the fraud and the sex of the prisoner.

* * *

Figaro commenting upon this, expresses itself as perfectly satisfied with reference to the "princess," but pertinently asks, "How about the baby?" This is a complicated aspect of the question which at this distance I feel quite unqualified to settle.

* * *

"Miss Neilson," wrote Willie Winter, in last Sunday's Tribune, "who sailed away from our shores, last Wednesday, in the Abyssinia, purposes to pass but a few days in London, and then proceed to her villa near the Lake of Como, where she will pass the rest of the Summer. She went away in good health, but with the sadness inseparable from a long farewell to many friends, and to bright scenes of artistic achievement and personal triumph. If her plans for the future are fulfilled, we shall soon hear of her, in domestic retirement, on the banks of the Thames. They are wise, no doubt, who leave the scene when 'the sport is at the best;' but, in Miss Neilson's withdrawal, the stage will suffer an irreparable loss."

The poetic William's locks are tinged with grey, and old Time has ploughed deep furrows about his eyes, but still the heart of the Tribune critic remains as green and tender in its attachments as of yore. It seems cruel to unclasp the delicate tendrils of imagination that he twines about the future intentions of Adelaide Neilson in the above paragraph, and to rob this little specimen of his puff-prose poetry of the necessary basis of truth, but as she hasn't got a villa near the Lake of Como, and did not go away in good health, and does not intend to be married, and will not sink into retirement, but will delight her many American friends with her acting again before a year has passed over our heads, why, I feel obliged to stick to history, even if it does upset the gentle William's sad reflections.

* * *

A pretty actress is seated at dinner between two physicians.

First physician gallantly remarks: "We medical fellows stand in no danger of going hungry since we have a duck between us."

"True," replies pretty actress inadvertently, "but don't you see, the duck is perfectly safe since she is between two quacks."

Dread silence.

* * *

The company that is to support Bernhardt in America was completed Saturday, with the exception of a few minor people. It consists of twenty people, of whom the following list comprises the principals: Jeanne Bernhardt, the sister of the star; Mme. Mea of the Porte-St. Martin; Mlle. Sydney; Angels, leading actor; Gauloff of the Gymgnase; Chamonin and Boillond; M. Defossez, stage manager. These names show a fair strength in the organization, but it is not so inherently powerful as the company which played with her last in London. Mlle. Jeanne Bernhardt has never achieved any particular success in Paris; Mlle. Mea is a melodramatic actress; Angels is considered to be about as good an actor in the French capital as Charley Thorne is here; Chamonin is a comedian whose merits are already known on this side of the water; Boillond is what is technically called a heavy old man. The cablegrams dilated upon the hugeness of the salary list, which is reported to aggregate 35,000 francs per month, a little over $1,700 per week. Divide the latter sum between twenty people, and find that the average weekly salary of each member is $87, and it will be admitted, taking into consideration the voyage across and and other disadvantages attendant upon the tour, that Mr. Abbey is getting Bernhardt's support at a very ordinary figure.

* * *

From the reports that reach me, Edwin Booth seems to have been persuaded to relinquish his objections to playing under his brother-in-law G. S. Clarke's management, at the Haymarket in London. It is rumored that the play selected for his opening is Ruy Blas. The version of Hugo's drama which Mr. Booth uses gives him excellent opportunities for good acting, but the wisdom of appearing before the critical London public in the role of Ruy is doubtful. Its interest is not intense, and it is not a part that is of sufficient strength to show the great capabilities of which he is possessed. Neither would it be well for him to commence with Hamlet or Shylock, the characters in which Irving has won so much favor. I have seen Irving in the former part, and before an unprejudiced audience Mr. Booth need not fear to challenge comparison, as his conception and execution of the characterization with which he is so greatly and grandly identified here is infinitely above and beyond the English actor's representation. But Mr. Booth will not play to an unprejudiced audience on his opening night. He will be confronted by people who not only take pride in Irving and his violation of all the traditions and customs of the stage, but are willing to swear by Irving, and, if need be, get up and throw their benches at the head of the unreasonable and blinded man who is bold enough to differ from their exaggerated estimate of his abilities. For these reasons, Richelieu, or Bertuccio, or Lear would best introduce our great tragedian to our carping English cousins.

* * *

In two months Bernhardt will be here, and meanwhile the metropolitan critics go around with little yellow-covered "French-in-Twenty-Minutes" books, and mutter such mysterious remarks as "Nous avons de tres bon cafe et d'excellent the," or disseminate such useful knowledge as "L'enfant de la boulangere est petit." Alas, poor critics!

* * *

A movement is on foot in London, which is seconded by several members of the nobility, to establish in that city a Coffee Music-hall. The lower classes of Londoners don't know what is good for themselves, and so they have to have the proper thing pointed out to them by the coffee drinker benefactors. Our people are not quite so badly off as all that, for they have themselves demonstrated the need of cheap and harmless amusement, and have got it in the shape of the New York beer-gardens.

* * *

The death of Uncle John Weaver at a ripe old age amidst poverty and suffering is another gaunt finger pointing to the need of an Actor's Fund. I think that lessons such as the one taught by the last days of this poor old man should not be left to go disregarded.

* * *

THE MIRROR is unable to give a report of the performance of George Conquest's troupe this week, as it has not yet been presented. Particulars may be found, however, in this week's Puck. The enterprising critic, with astonishing foresight, announced that "the preliminary season at Wallack's has begun," and that it "is well adapted to 'can't-get-away' audiences and the cooler nights." THE MIRROR reserves its notice of the pantomime until after it has taken place.

* * *

Last Friday the Savage Club gave a complimentary breakfast to the American actors in London, which was quite as great a success as the recent banquet to Edwin Booth in New York. Over one hundred persons sat down to the dinner. Barry Sullivan presided, having Mr. Lowell on his right, and Mr. McCullough on his left. Raymond, Rankin, Florence and Sheridan sat at the same table, guests of the occasion. Others present included Gen. J. R. Hawley, Charles Dickens, Clement Scott, Hatton, Toole, Charles Warner, Hollingshead, Joseph Knight, Bronson Howard and Julian Hawthorne. Many other actors, dramatists, critics, journalists and musicians were present. The hall of the Criterion was profusely decorated with English and American flags. The breakfast began at 2 o'clock in the afternoon, and ended at 6:30. There were a number of speeches, all short, Sullivan setting an excellent example. Every American actor was warmly greeted. Every allusion to America was promptly taken up and heartily applauded. Lowell's speech was a model of good taste, aptness, wit, kindly feeling and sympathy with dramatic art. Barry Sullivan, who presided, toasted "The Queen," "President Hayes," and "The American Stage." Messrs. McCullough, Florence, Rankin, Raymond and Sheridan responded to the latter toast. Mr. Woodall proposed a toast to "American Literature," to which Mr. Hawthorne responded. Mr. Smalley replied to a toast to "The American Press."

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An event of this sort has more than a surface meaning. It goes to show that the English profession cordially holds out a friendly and a hospitable hand to their American brethren, and cements a fraternal feeling between the dramatic folk of two nations which are closely allied in customs, habits and common interests. I am sorry that I cannot add that the breakfast of the Savage Club indicates the feeling of the British public-at-large for our players.

* * *

A letter from Walter Dando, the inventor of the "flying dance," was published last week, in which he charged George Conquest (Oliver), who introduces the novelty to night at Wallack's, with having wrongfully appropriated the apparatus, to which he has no legal right. It seems from the statement of one who ought to know, that the boot is on the other leg, and that Dando himself has acted in a highly dishonorable manner toward Mr. Conquest. The latter purchased from Dando, some years ago, the right to use the invention, and also whatever additional patents there might be made upon it. Later Dando made a new application of his idea, but in order to prevent Conquest's getting it he devised a means to deprive him of what he was entitled to, by securing the patent under another man's name—a sneaking piece of business viewed from any standpoint. Mr. Conquest has perfected and improved the thing, however, to a point quite as satisfactory if not better than that achieved by Dando.

* * *

A description of the method by which the aerial flights are arranged has been sent me from Paris by Dando. It displays mechanical ingenuity, and will attract the interest of our stage-machinists.

"My invention consists of two parts, first, a mechanical combination for giving a performer a sudden impetus to a certain height either in a vertical or oblique direction or to aid in the personification of a monkey, for instance, jumping from tree to tree, or from a considerable height; the second, a novel arrangement and combination of trees or bars for the performer to catch on having obtained the impetus from first part of my invention.

"The first part of my invention consists of a number of india-rubber springs permanently fixed to a disk by screws or their equivalents round its lateral edges, the disk running on two guiding wires, the springs when at tension being hooked to a permanent disk furnished with hooks to recurve the springs, the disk being made permanent to a bracket or its equivalent. The movable disk is furnished with a wire, which is attached by a ring or hook to a roller turning in brackets or suspended in bearings by wires; the roller has two sizes in its diameter, the wire (from movable disk) being attached to the smaller, and wound round as far as the tension of springs will allow. Over the second size of roller is attached a wire rope, which descends to the stage or platform from which the performer is about to leap. The performer attaches himself to the wire by passing a ring or hook over an iron eye fastened to an arrangement of waistcoat. The performer having attached himself to the wire a bolt that secures the roller at the most convenient point is drawn, and the springs (which have been previously distended and hooked on to the permanent disk) give the roller sufficient rotation to cause the performer to attain the desired height. A small india-rudder wheel running on a bracket close to the large size of roller stops the performer from falling after attaining the desired height by jamming between the roller and bracket, thus preventing the roller turning the reverse way to that caused by the springs. For descending the wire at end of movable disk is again attached to small part of roller and the stop drawn, the fall being broken by the springs being attached to small part of roller, the number of springs in this case being less than for making the ascent, and regulated according to weight of performer. The apparatus is made perfectly portable, being all fixed to a platform by bolts, and suspended by wires from the roof of the building, or in the event of sufficient space can be fixed in its entirety to the roof itself.

"The second part consists of an arrangement of bars and wires placed in the necessary places and positions for the performer to catch on, having attained the impetus from first part of my invention."

The jumping idea is not entirely new to New York. It was utilized in the production of Le Roi Carrotte at the Grand Opera House some years ago. It was then in a somewhat crude state, and did not permit of any of the wonderful things that they say Mlle. Etheria will do at Wallack's to-night.

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Hibernian comedians are reputed as having a penchant for what is technically, or rather popularly termed "strawberry" blondes. Minnie Palmer's hair has been oriolined to the proper hue.

* * *

The London Figaro man solemnly expresses it as his opinion that Salbury's Brook "is eminently suited for small provincial theatres and high-class music halls!"

* * *

D. B. Hodges writes that he is busy billing London. He says he has one thousand immense stands of paper, and that the extensive dead-wall work of the Mastodons is attracting a great deal of attention. Posting costs three times as much over there as it does here. Hodges is paying out $1,000 a week to fifteen different firms of bill-posters.

The Madison Square Theatre owns and controls three distinct companies the coming season: The present company in Hazel Kirke, which takes the road; the Professor company, which is to be shown for four weeks and then sent out, and the regular company, headed by Agnes Booth and George Clarke, which is to hold the fort at the theatre during the next season in a new and strong play.

They are making many improvements in the auditorium down at the Comique. The house will be opened August 9 with the Mulligan Guards' Picnic.

THE WEEK AT THE THEATRES

It was found that to open the Conquest season, at Wallack's last Monday would be an impossibility, and so it was postponed until to-night (Thursday). Rehearsals have been progressing throughout the week, and a very smooth performance may be looked for.—At the Madison Square the continued success of Hazel Kirke seems to leave the production of the Professor in a state of doubt. After all, it may not be impossible that the present Madison Square company will produce Hazel Kirke on the road while the reserve force will continue the presentation of that play at the theatre all or part of next season. On several nights last week the sign standing room only was displayed. The success of Hazel Kirke, cousidering that it began just before Lent, and is now running through the summer to fine business, is quite remarkable. The eighth month of its run is soon at hand.—The cast of Two Nights at Rome, shortly to be produced at the Union Square is almost completed. It will include the names of Rose Wood, Grace Cartland, Genivieve Mills, Mr. and Mrs. Harry Bell, John Murray, and Harry Edwards.—Haverly's Genuine Colored Minstrels continue to attract fair houses at Niblo's.—The Stewarts are in their last week at Haverly's. D'Oyly Carte has engaged the Boston Ideal Company, comprising Miss Henrietta Beebe, Miss Marie Stone, Miss Adelaide Phillips, Mr. Tom Karl, Mr. Fessenden, Mr. Barnabee, Mr. McDonald, Mr. Kammerlee, and Mr. Myron Whitney and Mr. Rothingham to play Sullivan and Gilbert's opera, The Pirates of Penzance, on a grand scale with large chorus and orchestra, by an arrangement with Mr. Henry E. Abbey, for the opening of Booth's Theatre in September.

Death of "Uncle John" Weaver.

One of the oldest members of the guild died in this city on Sunday, and on Tuesday was interred at Evergreen Cemetery. John Weaver—familiarly known as "Uncle John"—was a native of the South, and was born at Charleston in 1808. He had passed half a century on the stage. His life was passed amid the varying fortunes of the old-time actor. He was successful in comedy and became a good actor. He was the first who played Bel Dornton in The Drunkard in this city. Gradually he became identified with such characters as Delph, in Family Jars, and Cousin Joe in The Rough Diamond. He even played Solon Shingle, but his favorite was Cousin Joe. He played in stock companies with such actors as John E. Owens. For the last ten years he has played almost continuously the fighting parson in David Crockett, and Gumption Cute in Uncle Tom's Cabin. His last engagement was with Frank Mayo, at the Olympic Theatre, and Mayo's lease of the theatre was the last given to a theatrical manager. At its completion the work of changing it into a store began.

A few days ago, Mr. Weaver was brought to his bed by a violent attack of an old malady. He never arose, and on Sunday died very quietly and peacefully. His old friend, Mr. William Henderson, who had played by his side for years, did not hear of his illness until just before his death. He found the old man living in great poverty with his daughter.

"He was proud," said Mr. Henderson, "and he would not let us know how poor he was until he was about to die. He didn't have enough to bury him, and so some of us who had known him best, H. G. Clark, George Maddox and Fred. Kent, went around and raised a little money and buried him in Evergreen Cemetery. The bill isn't all paid yet, but we shall get it, and I hope more, for his daughter is sadly in need of aid. The old man was a character. 'Yankee Weaver' he used to be called, and later, 'Pop Weaver,' or 'Uncle John.' I have known him for years. Why, he was the first man that held my wife in his arms. Mary's father was out on the road playing an engagement when she was born. John happened to call and found the new comer, and would take her in his arms. So when afterward he heard that Mary and I were married, he came right around to see us, and we've been great friends ever since.

"He used to drink hard. Once he disappeared from New York. For ten years none of his friends knew where he was; and at length he turned up. He himself said that he had been lost; that he didn't know where he had been or what he had been doing. Whether he went on a ten years' spree or not I can't say. But I don't believe any one knows where he was all that time. He was, in his prime, a good actor, large, finely-built, and intelligent. He at one time starred it West and South, in the days long before railroads. In his last years he grew very stout, but always seemed hearty. His death was a surprise to us all."

THE FEMALE JOANNES.—Chicago Saturday Evening Herald: "Minnie Cummings, a person who is regarded by Chicago people as a mere adventuress, has, in some unaccountable way, kept to the fore in New York for several years. All of the papers of that city have been freely devoted to her use, and she has consequently been kept before the public in a remarkable manner. Recently, however, she appeared in her alleged drama, Suspected, and now the Gotham press cannot characterize her too severely. The trouble with Minnie is that she is a fraud of the worst type, and it is not creditable to the Eastern journalists that they did not discover the fact long ago."

HAYWOOD.—Louis Haywood, a young man of excellent family connection from North Carolina, has just concluded arrangements with Josie Loane to play juvenile business in her stock company at St. Johns. In two seasons' work through the South he has given promise of fine results in the future.

PROFESSIONAL DOINGS.

—Frank Mayo will shortly bring forth Campbell's Virginian.

—John Jack and Annie Firmin will open the Park, Philadelphia, Aug. 16.

—Wagner's theatre at Bayreuth was damaged by a hurricane last Friday.

—Lisa Weber has been engaged for Leavitt's Rentz-Santley company.

—John McCullough will probably play at Drury Lane, London, next February.

—Edith Woodthorpe is on her way East from San Francisco to join the Favorites.

—Milton Noble opens his season at Niblo's, Aug. 16, with a strong company in one of his favorite dramas.

—Amusements are very dull in Milwaukee. At our latest advices the Opera House and Academy were closed.

—Leavitt's Burlesque company opens at Haverly's Theatre Sept. 13 for four weeks. Afterward they go to Boston.

—Miss Carrie Jamieson, late of Fred Paulding's company, has been secured to play old woman parts at the Madison Square.

—Earl Marble of Boston has written a burlesque upon Tennyson's "Maud." It will be set to music by Alfred Cellier.

—Everad Stuart (the husband of Maude Branscombe) has been engaged as business manager by Mr. Henderson of the Standard.

—A new and large fan-wheel for forcing the cold air into the building, was placed in the cellar of the Madison Square Theatre on Tuesday evening.

—Charles Barnard has written the libretto to an opera entitled La Belle Americaine, the music by S. Austin Pearce, which is to be produced next season.

—Amelia Herbert has returned from her Western trip with E. A. McDowell. Her personates of heavy roles, including Lady Macbeth, are well spoken of.

—George Davenport in Fred Pierey's play Carrick-a-Rede, which had a successful production at Haverly's Brooklyn Theatre, will be seen at Niblo's Aug. 23.

—A correspondent writes: "We are to have a relapse from our lethargic state into one of comic opera." We look upon this as a covert announcement of Pinafore.

—Frank Mayo commences his season in Cincinnati with Bartley Campbell's Van the Virginian. A strong company is being secured by his manager, E. M. Gardiner.

—N. S. Wood had a very profitable season at the Windsor last week. A well-known member of the Bar is "backing" him, and may equip him with a company for a short tour this Fall.

—Suit has been commenced against the Philadelphia theatres to recover the $500 annual license fee. If successful, suits will be commenced to recover fees extending back several years.

—The Kiralfys have secured the following people for the production of Around the World in Eighty Days: Ed J. Buckley, Harry Meredith, Owen Fawcett, Helen Tracy, Carlotta Evelyn, and Louise Dempsey.

—The National Printing Company, Chicago, have in hand six three-sheet cuts of Van, for Van the Virginian, Bartley Campbell's play to be produced by Frank Mayo. These will be each in four colors. They are also at work on a twenty-four-sheet scene-cut for the same play.

—Ben Maginley's Deacon Crankett combination consists of the following people: Frank Roberts, Harry Eytinge, William Henderson, John W. Thompson, Jerry Stevens, W. H. Murray, Marion D'Arcy, Annie Ware and Stella Congdon.

—The full list of the Criterion Comedy organization is as follows: De Wolf Hopper, William Harris, Alex. Fitzgerald, Ida E. Ince, G. R. Sprague, Charles Mason, Charles Rolfe, Ada Gilman, Georgie Drew Barrymore and Mrs. J. Wheeler.

—The Power and Pulsifer Paragon Comedy company are organizing to present Dr. Clyde and other novelties the coming season. Among those already engaged are W. H. Leake, E. A. Locke, Helen Blythe and Jennie Yeamans. W. H. Power and J. G. Pulsifer will be proprietors and managers.

—Sydney Rosenfeld has written a libretto for an opera which he calls The Mystic Isle; or, Nothing New Under the Sun. The subject, notwithstanding its sub-title, is said to be wholly novel and original. The music has been composed by John B. Grant. The opera will probably have a first hearing at Philadelphia, in November.

—Emma Vern has secured a new comedy written by Charles Barnard, entitled Laboratory Seances, a satire on modern science. It contains a number of new songs and choruses, and a number of novel scenic effects invented by the author. While the work is a melange of fun, nonsense and music, it has a distinct and amusing plot, and will employ the talents of an excellent company of comedians and singers. Emma Vern will take the part of Amelia Bangs, a female Justice of the Peace.

—Robson and Crane's company for the new season includes A. S. Lipman, R. J. Dillon, John Marble, F. M. Burbeck and F. E. Ambrose; Agnes Proctor, Alecia Robson, Nellie Boyd and Mary Myers. They will begin their season Sept. 6 at Detroit, and subsequently will play in Chicago, St. Louis, Pittsburg and Boston. They are to appear in New York at the Standard Theatre Nov. 8. It is their intention to give Twelfth Night, Mr. Robson acting Aguecheek and Mr. Crane Sir Toby.

—The full list of M. B. Laevitt's Rentz-Santley company is as follows: Pauline Markham, Lisa Weber, Rosa Lee, May Ten Broeck, Lou Edwards, Lulu Mortimer, Belle Clifton, Laura Bennett, Capatola Forrest, Ella Love, Kate Love, Fannie Florence, Victoria Mason, Alice Ridgeway, Quilter and Goldrich, Lew Benedict, J. E. Henshaw, Mark Keintz, E. Rosenbaum manager, Ben. Leavitt treasurer, D. W. Stanhope general agent. Their season commences Saturday August 28. They will produce an opera burlesque entitled Pretty-Pretty.

—Mormon life affords material for the playwright which has never yet been thoroughly and attractively handled. It is the judgment of many experienced managers and critics that the opportunity has been improved at last, in a comedy-drama entitled One Hundred Wives, which will be produced in New York early next Fall. The title is certainly a striking one. The piece affords room for excellent scenery and good acting. Mormon life and mining life, a serious story and a very bright and novel vein of comedy, are strong elements of popularity. The play has been secured by the Criterion company.

A LETTER FROM JOHN P. SMITH.

THE PROSPEROUS MANAGER OF THE TOURISTS ABLY REFUTES THE CHARGE THAT HIS ENTERTAINMENT IS "TRASH.'

The following communication has been received from Manager John P. Smith, replying to the adverse remarks of the New York correspondent of the Brooklyn Eagle, Will Honeycomb (whose pen, by the way, is not half so sweet as his name), characterizing The Tourists and similar performances as "trash." A similar letter, addressed to the editor of the Brooklyn Eagle, will appear in that journal this (Thursday) afternoon.

EDITOR NEW YORK MIRROR:

DEAR SIR:—The other day the New York correspondent of the Brooklyn Eagle, Will Honeycomb, heaved an apparent sigh of relief while remarking that "pieces of the trashy Tourist order are losing favor and will speedily be replaced by the more legitimate class of plays," or words to that effect.

As one of the managers of the Tourist style of pieces I presume that I may be accorded the "freedom of the press" for the purpose of correcting two important errors that appear in Mr. Honeycomb's two-line observation upon matters of fact.

In the first place, pieces of the Tourist order are not "trashy;" and, in the second, they are not losing favor with either the managers or the public. While there are only two companies as yet, provided with "legitimate" novelties for the coming season, there are at least a dozen new "specialty" pieces in rehearsal, in addition to those that followed the brilliant lead of the Tourists last season. Mr. Honeycomb can have the list, if he desires to see them.

The fact that plays or "pieces" of this class are gaining instead of losing popularity needs to be confirmed only by observation. Some of the imitations of the Tourists may be, and doubtless are, "trashy" in the full sense of the term. But I think that, upon due consideration, Mr. Honeycomb will consent to a withdrawal of the epithet as applied to such a medley of mirth, music and mischief as is comprised in the Tourists, whose charm is in their originality, simplicity and exuberant fun, which, while it becomes uproarious, never verges upon the border of impropriety. In this respect our American "specialty" play differs radically from the licentious opera-bouffe at Paris. Hilarious and frivolous the entertainment is—intentionally. But certainly it is not "trashy" or vulgar.

The protean burlesque or extravaganza is wholly American in idea and accomplishment. Nothing could be more genuinely original than this form of entertainment, which is as indigenous to our soil as negro minstrelsy itself. It is the product of the same broad spirit of humor peculiar to us as a nation, and which has found its most successful expression in literature through the pens of such renowned authors and humorists as Minor Griswold (the fat aontributor), Henry Watterson, Charles Smith ("Bill Arp" of Rome, Ga.), John Phœnix, Mortimer Thompson (Doesticks), Artemus Ward, George D. Prentice, Bret Harte, Charles Webb, Dudley Warner, John Habberton, Mark Twain, and, the racy truth-crushers of the Detroit Free Press, the Burlington Hawkeye, the Oil City Derrick, Danbury News and Norristown Herald, and that choicest of all our satirical humorists, Will Alden of the New York Times.

If we are to banish the humorous actor from the stage and stock the scenes with Hamlets and their retinue of grim ghosts, then, to be consistent, the press must extinguish the irreverent jester and fill the vacancy so caused with more elaborate criminal reports and a larger assortment of weighty editorial matter. I do not see how Mr. Will Honeycomb can fail to perceive the analogy between the popularity of our literary humorists and those who amuse by clever embodiments of the grotesque and absurd. If one form of diversion be trashy, the other must be equally so.

In every community there are occasionally found people who cannot take a joke. Some of them, in the mysterious course of human events, appear to have been elected critics, with license to scourge as evil-doers all dramatists and actors who utter "chaff." It is a wonder that such censors have been able to tolerate negro minstrelsy.

It is fortunate for the good humor of the public that the critics are unable to enforce an observance of their theories as to what should or should not be offered as popular amusement. The public will support amusement of every kind, if the kind is good; and the public is the best judge of that which pleases it. Were some of these well-meaning but unreflecting commentators to have their own way, I fear that the theatre would soon lose its charm for the multitude of paying patrons, while its attractiveness might even prove insufficient for the select class comprised in the list of complimentary guests of the management. The majority of people go to the theatre in search of unalloyed recreation. Amusement and not instruction is their object. Occasionally attention is drawn for a time to the more solid intellectual entertainment afforded by a Shakesperean actor or actress, and the fortunes acquired by such artists as Edwin Booth, John McCullough, Lawrence Barrett, Fanny Davenport and Mary Anderson, not to mention our older favorites whose names alone are left to us to cherish, in the highest paths of the drama, prove the popular appreciation of dramatic art in its noblest forms. But it were useless to ignore the fact that the bulk of the support of our places of amusement is derived from the class who feel the need of an evening's absolute diversion from the toils and cares of the day.

The hold that negro minstrelsy had upon popular taste is fast yielding to the demand for a novel system of amusement, and this thirst for novelty is met by the style of entertainment to which Mr. Will Honeycomb takes exception and classifies as "trash." Criticise it as we may by the canons of art, the fact that negro minstrelsy has been a prime feature of popular amusements for over forty years cannot be denied and, furthermore, in spite of the crudities of the art-forms employed in minstrelsy, another great fact remains patent—namely, that the beautiful ballad music of the country was originated and popularized by minstrelsy. "Old Folks at Home," "My Old Kentucky Home," "Massa's in the Cold, Cold Ground," "Ben Bolt," and a hundred others of the melodies of Stephen C. Foster, Fred Buckley, Will S. Hays, John P. Ordway, Harrison Millard, Dave Braham and others—all distinctively and purely American in sentiment—are too deeply imbedded in the popular heart to be rooted out by the gloved hands of critics whose actual appreciation of music is in proportion to their inability to comprehend its fundamental principles.

Jenny Lind captured the public with "Comin' Thro' the Rye," and Christine Nilsson touched the hearts of the people and opened the gates to fortune when first, at Steinway Hall, she sang "Way Down Upon the Suwanee River."

If ballad music is "trash," "The Tourists" have ample precedent for its use.

The great German critic, Schlgel, says that "the purpose of comedy is to amuse." I presume that he knew as much about the subject as do some of the young gentlemen who sit in judgment upon the work of managers and actors in this vicinity. If the sole purpose of comedy is to "amuse," then the Tourists have accomplished their true mission—for they have never failed to amuse the paying public of all our large cities, assembled in the best theatres, throughout the entire season just prosperously closed. If Mr. Will Honeycomb will at his leisure describe wherein this peculiar entertainment may be offensive to good taste, dangerous to morals, damaging to art, or in any respect deficient in bubbling fun, ridiculous situations, spirited action, bright dialogue and enjoyable music well sung, the management will feel deeply obliged for the tardy hints, and will do their utmost to remedy all such defects. But at present they are unconscious of its being marked by any such blemishes. People of education and refinement do not patronize "trashy" entertainments, and the Tourists have not only received the commendation of the press in general in different parts of the country, but have enjoyed popularity at the hands of the same audiences that patronize the legitimate drama. In Washington, members of Congress, Generals of renown, members of the Diplomatic Corps and Cabinet ministers laid aside the cares of public life to laugh with the multitude at the eccentricities and humor of the Tourists. Gen. Sherman found it so much to his taste that he advised a prominent official and intimate friend to be sure and see the Tourists if they should ever play within a hundred miles of his locality. Such persons are not likely to be amused with "trash."

The history of the sudden and surprising popularity of the American extravaganza of to-day is easily explained. The mass of the American people are lovers of fun and humor, and we have our own ideas of what constitute these qualities. The buffoonery that tickles the ribs of an English pantomime audience is wasted on our people, and the clumsy species of German fun finds but little appreciation when imported and adapted. The French style of stage wit is either too gross or "too thin," to use an Americanism easily understood, for the well-bred patrons of the theatre in the United States. The spread of Pinafore was due to its absurdity of dialogue and plot, the excellence of its music and its freedom from vulgarity. But it lacked the dash and spirit so highly relished by our people, and which they seem to have found to their satisfaction in the Tourist family of amusements.

I do not wish to be construed as finding fault with the critics generally (the Eagle has been particularly fair, at the same time critical), for they have in most instances eulogized the entertainment and commented fully upon its merits. My only object in this communication is to try to disabuse my friend Will Honeycomb of the idea that because the Tourists amuse therefore they are trashy. Very respectfully yous,

JOHN P. SMITH.

SARGENT.—London Referee: "H. J. Sargent, the American manager, says that he has a four years' contract with Modjeska for all countries. Some excitement has been caused in dramatic circles in New York by the announcement that Madame will not cross the Atlantic to fulfil her engagement for the coming season. Sargent proposed to run her against Sally B. in the States, leaving the public to decide for themselves which is the greater actress of the two. He spent $17,000 in efforts to open the eyes of the public to the merits of his star, and when he has got that back, and all he can possibly make, and the four years are up, then she will be welcome to contract, but not before."

THE WORLD'S METROPOLIS.

LONDON, July 21, 1880.

Sadler's Wells Theatre having experienced a sort of preliminary resurrection, and having celebrated its resuscitation by becoming the scene of Mrs. Bateman's legitimate ventures, has now settled down as a kind of port of entry to the London playgoing public for the especial use of Americans. It was at this theatre that McKee Rankin with his Danites commenced a season, which, proving far more successful than was anticipated, and indeed than can now be accounted for, is now continuing at the Globe. The cast is gradually being renewed, but as long as Rankin himself plays Sandy and his wife the part of Nancy, little importance will be attached to the identity of the other players. When the London run of the piece is completed a long tour, the route for which is already arranged, will be entered upon.

But—back to Sadler's Wells. On Monday last another well-known American attraction—which is indeed shortly to take its place among the rest of the road combinations on your side—was presented here as a vehicle for the introduction of Mr. and Mrs. George S. Knight to the metropolitan public. It possibly fulfilled this purpose as well as could be desired, if the performers are content to appear in a piece which relies on their own specialty business for any attractions that it may present. This no doubt guarantees them a desirable prominence of position, and is calculated to nullify the efforts of any aspiring member of the "support" who may be seized with a mad desire to do a little bit of acting on his own account. But on the broader grounds of presenting to an appreciative public a dramatic entirety with a reasonable amount of narrative and episode and some slight attempt at ensemble, the principle of playing such lame affairs as Frank Marsden's Otto—which without rhyme or reason is styled a comedy-drama—is decidedly a bad one. The piece is an ill-constructed arrangement of threadbare incident, and does not even possess the merit of introducing with anything like natural facility the peculiar business of Mr. and Mrs. Knight.

It is not pleasant to write thus, but principals who possess such unquestionable talent should not insult their patrons by presenting such rubbish, nor indeed consent to lower their art by making it the medium for individual displays. Of Mr. Knight's performance of Otto it is difficult to speak in terms of too high praise. His playing of the mere sketch shows how well qualified he is to take a higher line of parts—for the extraordinary musical and gymnastic feats in which he indulges—such as producing a well-defined tune by blowing between the outstretched palms of his hands, and creating a similar effect by beating a cask with a thin stick—are the least agreeable parts of a performance, which, in the scenes of mild comedy with which Mr. Marsden favors us, is simply perfect. So much can hardly be said for Mrs. Knight, who errs considerably on the side of excessive animation; and the rest of the support may be dismissed with the remark that they were quite good enough for their parts.

Mr. Haverly's Mastodons are coming to hand rapidly, and if their extinct namesakes were anything as agreeable as they appear to be it is a pity that the diluvian arrangements, included their permanent abolition. But mistake has been made in the locale. An English public is accustomed to receive a certain description of entertainment at a certain theatre, and habit has imbued them with both a desire and an intention to visit that theatre when it is in want of that particular sort of entertainment, and at no other periods. Therefore, Her Majesty's Theatre being the home of grand opera, the policy of producing ever so magnificent a negro entertainment there may be doubted. Requesting the public to repair thitherwards in search of plantation ballads and the eccentric components of minstrelsy generally, is something on a par with inviting him to call in at the hosier's to taste a peculiarly delicate brand of sherry. But that the present combination may be the exception that proves the rule, is a consummation devoutly to be wished.

Mr. John T. Raymond has appeared at the Gaiety in The Gilded Age, with, it is to be feared, only a moderate amount of support from the public. Further notice of the production must be reserved till next week, as it is impossible to speak either truthfully or feelingly of a piece that one has not yet witnessed.

The Alexandra Palace on Muswell Hill, which is a rival of the older establishment at Sydenham, has latterly come under the management of a new set, of whom the principal is Mr. Welling, heretofore known to fame as the head of the famous bill-sticking firm. Prominent among the innovations which, following the example of all other reorganizers the new management are introducing, may be cited an increased attention to the charms which music and the drama possess for the very large majority of the public. The programme therefore now includes daily, a circus, which gives two or three performances, specially arranged for the local dignitaries, who, either personally or by proxy of their nursemaids, convey selections of juvinile visitors; an allegorical masque supposed to have reference to the triumph of Summer over some mischievous weather-sprite who persists in visiting the world with climatic obnoxities, and which is designed principally to afford airing and exercise to a number of female legs of various degrees of symmetry, and a dramatic performance proper. On Saturdays, when the number of visitors is always greater than on everyday occasions, an English opera is performed, which reads very much like the announcements of the steamer companies in their steerage bills of fare: "On Sunday pudding will be added."

Mr. Howard Paul is giving here at present a sketch of his own composition, in which he is assisted by Miss Letty Lind, and which is entitled Locked Out. The very name gives the key to the plot, which turns on the rather peculiar means adopted by a young gentleman who is possessed of the key to the street to while away the hours pending the rise and descent of Sarah the housemaid.

Mr. Charles Warner, despite good offers and considerable personal inclination, will not go to America this year.

Mr. William Holland, the excellent and several times bankrupt proprietor and manager of the Surrey Theatre, has been holding his annual "barmaid contest" at the North Woolwich Gardens, whereof he is also, in both senses, "boss." The North Woolwich Gardens, pleasantly situate just below the aristocratic Isle of Dogs, is not altogether a fashionable place of resort, its attractions being generally patronized principally by gentlemen of the stamp known as 'Arry, in which class, however, it can boast a large connection. It will therefore be understood that the recent show—that is, contest—was not very distinguished either in substance or patronage. Some thirty or forty young and other creatures dispensed to the wayfarer, who paid an extra sixpence for the privilege of beholding them, a choice and expensive collection of creature comforts, each fair damsel striving, by strictly legitimate means, to procure from the wanderer the vote to which the sixpence entitled him, and the possession of the greatest number of which at the end of the contest entitled the fortunate Hebe to the gold watch that constituted the first prize. The object of the competition is said to be the improvement of the art of bartending. Each competitor receives a salary of two pounds per week during the contest, and the sixpences taken at the door no doubt considerably more than cover this item. In a printed circular of rules Mr. Holland specially points out that neatness of appearance will go for more than elaborate gaudiness; and in another paragraph draws attention to the desirability of regularity in other respects. The gentlemen waiting around the gates when the show closes are known for certain to be the fathers and brothers of the lady contestants.

W. C. T.

Zelda Seguin's Marriage.

At 12 o'clock last Saturday Zelda Seguin, the English prima-donna, exchanged her name for that of Mrs. David Wallace. The wedding ceremony was performed at St. Luke's Episcopal Church, in West Baltimore, the Rev. T. W. Sunnett of Catonsville (a suburban town), and the Rev. Mr. Briscoe of St. Luke's, officiating. Only a few verbal invitations were given, and not more than fifty persons were present. Mr. Wallace is about 29 years of age. He was Master of Transportation for the Indianapolis and Terre Haute Railroad. He is a son of ex-Gov. Wallace of Indiana, and a brother of Gen. Lew Wallace. He met Mrs. Seguin in February last, when she was in Indianapolis, and became engaged to her not very long ago in New York. About the middle of June she was engaged to sing in a semi-amateur performance in Catonsville, in The Doctor of Alcantara, and has since been a guest there of Mr. and Mrs. Eugene Carrington, from whose house she was married. Mr. Carrington gave her away at the altar. Mrs. J. H. Steiner of Indianapolis, a sister of Mr. Wallace, went up to the altar with the groom. Mr. Steiner was among those present, as were Dr. MacGill of Richmond, Mr. Joseph Henry, a prominent engineer; Mr. E. V. Hermarge of the Baltimore News, Judge Hough, Mr. James Darsey of Barnum's Hotel, Mr. George Gardner, the Misses MacGill and Mrs. Orville Harwitz and daughter. Young Edwin Seguin, aged about 12 years, also assisted. Mrs. Seguin wore a Worth costume of gros-grain damasse silk in two shades of brown, trimmed with point lace, a chip hat, with plume and brocade ribbons, and diamonds for jewels. After a lunch at Barnum's, Mr. and Mrs. Wallace started for New York. She will sing with the Emma Abbott company next season, and Mr. Wallace takes a position upon its outside staff.

FAME.—Franz Von Suppe, composer of Fatinitza and Boccaccio, was somewhat disgusted with a recent experience of his in Vienna. One day he lunched at a restaurant, and when through asked how much he owed. "Nothing, sir," was the reply. "Nonsense? How much is it?" "Not a farthing, sir. Cannot take any money from you." "But why?" "Oh, for a reason, sir." "Is it possible that the man knows my work and is an admirer of mine?" thought the Fatinitza man. "But really, my man, I cannot permit you to treat me to a lunch." "You must, sir." "Very well, then. Here's a florin for drink money." "Thank you, but I cannot accept it." "Really, this is gratifying!" exclaimed Suppe. "Talk about fame! "So you won't permit me to pay or reward you?" "Decidedly not, sir." "Then here, take this order for a box at the opera to-night," "Pardon, but I never go to the theatre." "What? Then how did you come to know my piece?" "What piece?" "Fatinitza." "Never heard of it in my life. Is it funny?" "Is it funny? In heaven's name, man, do you mean to say you don't know me?" "Certainly, sir." "Then why do you refuse to accept payment?" "Because all is paid already. The house has been chartered a week by Deputy Holzman, who hopes that each of the gentlemen who enjoy his hospitality will vote for his re-election. Here is his ballot, sir." Von Suppe has had a decided aversion to politics ever since

FROM THE OTHER SIDE.

The Autumn season of the German Reeds at St. George's Hall will begin Oct. 1.

The Neapolitan pianist, Palumbo, has been giving recitals in Milan with good success.

Mme. Annette Essipoff has gone to Portugal, where she is to give a series of concerts.

Mlle. Montalba is the name of a new prima-donna at the Grand Opera House in Paris.

Mme. Norman Neruda has been giving concerts in Copenhagen to immense houses.

Heinrich Hofmann, the well-known composer, has been knighted by the Grand Duke of Baden.

Gounod's Mireille was lately performed at the Circolo Filodramatico in Rome, and well received.

Dr. Lippert Daehne, one of the founders of the Leipzig Conservatory of Music, died recently.

Betsey at the Criterion Theatre, London, celebrated the 300th night of its run a short time since.

Weber's Freischutz has been revived at the Grand Opera, Paris, with new casts for the principal roles.

Fraulein Bianca Bianchi has gone to St. Petersburg to sing, and receives 3,000 francs for every performance.

The Carola Theatre, in Leipzig, with Julius Hofmann as director, has opened. The performances are crowded.

Mr. Randegger has been appointed successor to Sir Julius Benedict as conductor of the Norwich Musical Festivals.

Frau Friedrich Materna, the great Wagner prima-donna in Vienna, is at present singing in Leipzig at the Opera House.

Clement Scott, the editor of the Theatre, has undertaken the dramatization of Les Etrangeurs de Paris for the opening of the new Princess' Theatre.

It is probable that Bernhardt, after the close of her American season under Mr. Abbey, will play again in London under Hollingshead's management.

Mr. J. L. Toole, who will not go into the country himself, is, with the assistance of Mr. Loveday and Mr. Byron, organizing two companies for the performance of The Upper Crust in the provinces.

George Rignold, his "famous charger Crispin, and two sets of scenery (one to be sent ahead)" will star in the provinces, beginning in September. The play is Henry V., but that is a comparatively trifling matter.—[Figaro.

Mr. Wills' new version of Douglas Jerrold's Black-Eyed Susan, to be produced during the Autumn at a West-end theatre, is entitled William. The comic portions have been eliminated in the new version, and only the serious element has been retained.

Mr. and Mrs. Florence and Mr. and Mrs. Emmet have arrived in England from America. Regarding Mr. Emmet, a long letter from his pen appears in the New York Herald, in which he, not without reason, protests against an arrest from which he was soon released, and which he ought never to have suffered.—[Figaro.

The new Dublin Theatre which Mr. Phipps is building will be opened by Mr. Gunn in the course of the Autumn. It will hold 3,500 people, or 500 more than the theatre burnt down last February would hold. The historic gallery from which at the old theatre some of the greatest artists of the present and past have been pleasantly chaffed, will not be forgotten.

At the performance of Les Cloches de Corneville at the Pavilion Subscription Grounds, Gravesend, last Monday, for the orchard scene, in the last act, the back of the stage was thrown open to the ornamental grounds. There was also "a real apple orchard, revealing, with lime-light effect, the natural fruit and foliage upon the trees."

In the new Customs and Inland Revenue bill now appears the following clause: "The amount of duty to be paid for license to retail spirits in any theatre granted under the provisions contained in the seventh section of the act of the fifth and sixth years of the reign of King William the Fourth, chapter thirty-nine, shall not exceed twenty pounds." For its introduction, credit is certainly due to the senior member for Dublin, Maurice Brooks, Esq., and to Mr. Michael Gunn of the Gaiety Theatre, Dublin.

A special performance was recently given at the Gaiety for the benefit of Maddison Morton, who, after laboring long and well in the service of the public, finds himself in hard times. The programme, which was almost entirely composed of Mr. Morton's pieces, opened with Woodcock's Little Game, the chief characters in which were performed by E. L. Blanchard, H. J. Byron, H. T. Craven, Charles Dickens, W. S. Gilbert, Paul Merritt, R. Reece, Palgrave Simpson, Alfred Thompson, Edmund Yates, W. Yardley, Sir Charles Young, Bart., and other members of the Dramatic Authors' Society; Sophie Larkin, Miss Measor, Cicely Richards, and Kate Bishop. The "Romulus and Remus" duet was sung by D. James and T. Thorne; while Sullivan's musical edition of Cox and Box was performed by Arthur Cecil, George Grossmith, and Corney Grain. The success of the afternoon was, however, won by Mrs. Keeley, who graciously consented to emerge from her retirement to play Betsy Baker for the assistance of her old friend.

A meeting of English composers was held on Wednesday, July 14, at Mr. Arthur Sullivan's rooms, to take into consideration the position of English composers as regards the publishers and the public. Mr. Sullivan being voted to the chair, stated the case from the composer's point of view, which was that the song-writers ought to form an association to secure for themselves the large profits made upon successful songs. As is well known, a song that takes the public taste sells enormously, and the fact that "Kathleen Mavourneen" was sold to a publisher for nearly £600, shows what the value of a copyright in a song may become when it achieves popularity. Messrs. Randegger, J. F. Barnett, Henry Leslie, Joseph Barnby, F. H. Cowen, J. Roeckel, Blumenthal, Ganz, Pinsuti, Alfred Scott Gatty, Louis Diehl, Molloy, Tilto Mattei, Marzials and Maybrick were present, and, after considerable discussion, a resolution was passed by the song-writers present to form an association for the protection of their rights. No doubt it is a great hardship for a clever composer to see the results of his talent making a fortune for the publisher, but on their side it may be stated, as a fact, that not more than one song out of a hundred published pays the cost of printing and paper.

DRIFTWOOD.

There was a grand gala performance given recently at the Paris Opera House in honor of the French Army, and a dispatch, published in the London Telegraph, gives a sprightly description of the event. "As early as 6 o'clock the Place de l'Opera was occupied by a squadron of Gardes de Paris, and soon afterward the whole square was entirely cleared, and no carriages were allowed to pass. The entire house, I must explain, had been taken by the Minister of War, and absolutely nobody was admitted except by his special invitation. Scarcely a seat was given away for love, and none for money. The performance was intended exclusively for the French Army, and, with the exception of the Ambassadors and a few Senators and Deputies, all present were French military men. A little before 7:30 M. Grevy drove up in a closed landau and entered the building by the door in the Rue Halevy. After having been received with the usual formalities, he walked up the staircase, attended by his suite; and at this moment the spectacle was singularly imposing. An immense number of flowers had been disposed in parterres against the walls, and exotic plants grouped along the columns. The finest men of the Garde Municipale, a corps d'elite, stood literally like statues on each side of the staircase, while sunburned Spahis, looking superbly picturesque in their richly-embroidered uniforms, white turbans, and long burnouses of red and blue, were stationed underneath the huge candelabra, at the foot of the escalier. There were only three regiments of these troops, one for each province of Algeria, and their appearance here has been the chief sensation of the week. Other men of the same corps were stationed as a guard of honor at the entrance of the state box. The colonels were placed in what is called the amphitheatre, that is, the raised platform at the back of the pit, while the captains and commandants occupied the stalls. Generals were in private boxes, and the upper tiers were filled with non-commissioned officers and privates. The bill of the play consisted of the first and second acts of Guillaume Tell, and the first and third acts of the Japanese ballet Yedda. The music was, perhaps, too heavy for the audience on the occasion. At all events, the only applause elicited in the first act was by the duet between Arnold and Guillaume Tell. By the time that the curtain fell on the act the house was well filled, and presented a remarkable and brilliant aspect. In the state box Mme. Grevy had to her right Lord Lyons, who was separated by Mme. de Freycinct from the Marquis de Molins. M. Grevy had Mme. de Molins to his left, and then came M. de Freycinct, Mlle. Grevy, Gen. Cialdini, Gen. Farre, and M. Cazot. The only English uniform in the house was that worn by Gen. Conolly, who, with the other military attaches, occupied a box between the columns on the second tier.

The large stage box to the right of the house, belonging to the Aguado family, was allotted to M. Gambetta, who was accompanied by M. Spuller, M. Madier de Montjau and other Deputies. Ungallant though the confession may seem, the general effect of the house was impaired, not to say destroyed, by the great number of ladies present. I have a distinct recollection of a similar gala performance being given in a neighboring country, at which absolutely nothing but uniforms was to be seen; and I must confess that, from an artistic point of view, the effect was immeasurably finer. I may venture on the above ungallant remark, seeing that some officers next to me complained bitterly that they no longer recognized their France in the house, the diamonds of the fair visitors being, according to them, more conspicuous than their natural charms. But if the prevalence of blue uniforms had a somewhat more sombre effect than we are accustomed to, while the audience were seated, the fall of the curtain at the end of each act was the signal for a general move which filled the foyers and spacious corridors with color and life. The heat within the house was intense, and the military with one accord made their way to the external balcony—from which, by the bye, rich hangings depended—and wandered up and down the wide staircases, clinking their sabres, and with their manifold decorations sparkling in the brilliant light. The special attraction of the evening, from a picturesque point of view, was to be found, indeed, all about, rather than within the auditorium."

Saturday Review: Caroline Hershel was born at Hanover in 1750, the daughter of a musician, who taught his sons music, but who thought his daughters properly employed in "the drudgery of the scullery." In 1772 she joined her brother William at Bath, where he had already become famous as a teacher of music, and she at once began that career of devotion to his interests which made his astronomical achievements possible. He ground his own mirrors for the telescope; for, as Miss Edwards quotes from Lord Rosse, such grinding used always to be done by hand, and the work required the very greatest care and industry. "Upon one occasion, while engaged upon a seven-foot mirror, he did not remove his hands from it for sixteen hours together." Meanwhile, Caroline read to him from Sterne or Fielding, and from time to time "actually kept him alive by putting the victuals by bits in his mouth." Little by little the famous music-master began to make himself known as a man of science. In 1711 he was elected F. R. S., then he was appointed "Royal Astronomer" (not Astronomer-Royal), with a salary of £200 a year, and on this the brother and sister left Bath and the musical profession behind forever. They settled at Datchet, near Windsor, and Caroline, not without some regrets (for she was in a fair way to become distinguished as a public singer), became assistant to William Herschel, her special business being "to sweep for comets." But the housewifely instincts were by no means obliterated, as will appear from such extracts from her diary as this, written in their new house at Slough in 1786. "July 3—My Brothers William and Alexander left Slough to begin their journey to Germany. By way of not suffering too much by sadness, I began with bustling work. I cleaned all the brasswork for the seven and ten foot telescopes, and put curtains before the shelves to prevent the dust from settling upon them again. July 4—I cleaned and put the polishing-room in order, and made the gardener clear the workyard, put everything in safety, and mend the fences. 6th—I put all the philosophical letters in order, and the collection of each year in a separate cover. 18th—I spent the whole day in ruling paper for the register, except that at breakfast I cut out ruffles for shirts. I tried to "sweep," but it was cloudy, and the moon rose at 10:30. 19th—In the evening "swept" from 11 till 1. For years and years she went on with this nightly "sweeping," although in 1788 her brother married, and she removed to lonely lodgings near by. The work she achieved was something enormous; it is to be explained by the fact that till William died, in 1822—her seventy-second year—she went steadily on without check or hindrance, "calculating and copying," watching and recording. Then, after that date, when she had already lived to a ripe age and achieved results enough for three life-times, she settled down for another quarter of a century in her Hanoverian home. But on this evening of her days we need not dwell; nor, indeed, need we dwell at greater length upon her earlier time, for Mrs. John Herschel's Memoir must be still fresh in the recollection of many readers.

Saturday Review: Many actors of eminence have begun their life behind a counter, in an artisan's workshop or in a porter's lodge, but, children of Paris as they are, "ills ne ressemblent pas a cette petite race vaillante, laborieuse, gaie, active, probe et passionee pour le spectacle, qui revit toute entiere dans Bouffe." M. Bouffe's father was a carver and gilder, and at 13 years of age the son became his apprentice, and showed great quickness in mastering his calling. Two years later the father fell ill, and the future comedian took charge, with his mother, of the establishment, and conducted himself and it with so much judgment that he obtained the nickname of le petit vieux. Then he took, in his leisure moments, to private theatricals, of which he gives a very amusing account, and finally he went to M. Allaux, the manager of the Panorama-Dramatique, to ask for an engagement. The story of this first engagement is certainly worth telling, and, oddly enough, is quoted from the book itself in M. Legouve's preface. M. Bouffe, having got admission to the manager's room, was asked by M. Allaux what his business was. When he had stated this, the manager said, "What kind of parts do you want to play?" and he answered timidly and modestly that he thought comedy was his line. At this M. Allaux said, "Very well; be so good as to stand up there." With these words he pointed to a blackboard divided off into seven measurements of height. The first and highest place was marked "Premiers roles," the last and lowest "Bas comiques grimes." M. Allaux told his visitor to stand under number seven, and as soon as he was in position exclaimed, "I knew it; you are too short!" M. Bouffe vouches for the absolute accuracy of his account of this odd interview, and adds, "Je n'ai pas grandi d'une ligne depuis ce jour-la." That such a superstition should have as much force as it still has, is odd when one recalls the many names of great actors who have been physically small men. The same objection was made to one of the first of French comedians now on the stage when he began his career; happily it did not prevail either in his case or in M. Bouffe's. Just as the aspirant was going away, Solome, the regisseur, appeared, asked what was going on, made M. Bouffe go through a scene, and induced Allaux to give him an engagement at once at 300 francs a year. "Trois cents francs par an, c'etait vingt-cinq francs par mois, les gages d'une, cuisiniere de second ou de troisieme ordre! Mais enfin jetais artiste!" Another curious incident, which in the same odd way is told both in the book and in the preface, occurred when the actor was playing an old invalide at the Cirque. Among the audience was the oldest inhabitant of the invalides, who expressed a wish to see the player, which was gratified the next day. When M. Bouffe came to the old man and told him who he was, he was met with contemptuous incredulity, and it was only when he sang in his assumed voice a few bars of music belonging to his part that the real invalide recognized him and insisted on embracing him. The visit, says M. Bouffe, was not only charming in itself, but was also of great value as a lesson.

Boston Times: "Certainly, certainly, glad to see you," said Manager Charles H. Thayer, of Forest Garden; "step in; excuse my not going on with you; you know; h'm, understand; place to small you know. Make yourself at home. Know all the people. Of course. Evangeline all right. Big go. See you in a minute;" and off he went, leaving the news-seeker behind the scenes, where all was bustle and confusion.

The first thing which made any particular impression upon the visitor was a vigorous blow upon the back of the head imparted by a stuffed property-fish which the lone fisherman had fished from the "ocean briny," represented on this occasion by the concealed property-man. Willie Edouin, disguised in several pounds of additional flesh gained by the Summer's comparative rest, and with his face almost beyond recognition, since it is now ornamented with a ferocious beard, made your representative welcome, and with careful attention to Mr. Edouin's directions he succeeded in geting about the stage without finding himself in full view of the large audience present. It is simply astonishing how great are the possibilities of this hastily prepared stage. True, it is cramped at the sides, but this is due to the great number of properties used in the piece, and the size of the company engaged. The depth of the two stages, for the present stage is a combination of the old one and the new, is about equal to that of the Boston Theatre, as can be seen when the diamond fields are shown in the second act. It may be remarked, in passing, that this set is the finest the scene has ever received since the piece was first produced. Few persons who have never been granted the privelige of seeing the stage from its practical side, can form any idea of how unromantic a place this manufactory of pleasure really is. A well without water, a safe without money, or a lock-gun whose barrels are pasteboard, murderous-looking shining knives that could not be induced to cut soft-soap, diamonds of such poor glassy material that any boy who had any respect for himself would disdain to cast at a cat, gold that is bought by the sheet for a few cents, fish of the most indigestible kind, hay of paper, iron spades of wood, complexions and limbs of——but it is hardly necessary to go so far; and the knowledge of your representative on these last-mentioned attractive features is too limited for purposes of general enlightenment, all sham, all unreality, all necessary. The real would not serve the purpose so well. All bustle, all life, all action, all hurry, all hard work. Changing from dress to dress, from one form of expression to another, and all in an incredibly short space of time. System is everything, and here it is perfection as far as it is possible to obtain it. The laughter comes floating in huge sound-waves across the footlights. The clapping of hands announces how well appreciated are these innocent frauds which appear what they are not. It is a pleasure to converse with these bright merry-makers of the stage; it is interesting to see from what mean mechanical aids gorgeous effects are produced; but all this does not repay for the romance which they destroy, for the imaginative pleasure which they shatter.

Oh! for those delightful days of youth when all this tinsel was gold, when those glass lumps were diamonds, when those magnificent goblets were goblets in reality and not papier-mache, and when we had an abiding belief in those complexions and those l——! but those days are gone, and with them much of our pleasure. But the critical faculty has taken possession of us, and in that there is a pleasure. We no longer take our amusement as it comes to us, but analyze it as we dissect our laughter.

That all this sham which Manager Thayer presented to us was pleasing to the public was fully evidenced by the large audience present, which sat with umbrellas raised and laughed and applauded to the end. There is novelty in this outdoor theatrical business, and there is also freshness and vigor for the Summer weary.

Speaking of Tom Taylor's plays, the London News says that the charges of want of originality brought against Mr. Taylor were certainly greatly exaggerated. When some years ago he was rather ill-naturedly referred to as "the great foster-father of the Gallic drama," Mr. Taylor replied that "out of a hundred plays, more or less," which he had given to the stage, "not more than ten were derived from French sources of any kind, and of these ten not more than half were adaptations of French dramas, the others being founded on French stories or incidents mentioned in French history or memoirs. This statement has never been seriously impugned. With regard, however, to The Ticket-of-Leave Man, certainly the most successful and one of the most dramatic and interesting of modern English plays of the domestic kind, there has always existed some little confusion on this point. In the statement referred to, Mr. Taylor gave MM. Brisebarre and Nus 'all credit for the invention of the story,' but, he added, 'the dialogue is my own, and I have made the personages in the play, its sentiments, and its action my own.' In the printed play it is further said that the author is indebted to a dramatic tale entitled, 'Le Retour de Melun.' All these statements—though not perhaps in their liberal interpretation incorrect—certainly convey an impression of more originality than can strictly be claimed for The Ticket-of-Leave Man. The Retour de Melun is not, as might be inferred, a narrative story with dramatic qualities, but simply a drama which was actually produced, with very slight modifications, under the title of Leonard, before Mr. Taylor's play was in existence. Although the English dramatist has been singularly successful in giving an English complexion to his dialogue, the incidents of the piece and the conception, we believe, of every one of the characters, even of that of the garrulous old landlady and her gamin of a son, is ascribed to the French authors."

Charles Congdon's Reminiscences: Yet those were pleasant nights in the old cellar after all, when the last novel was discussed, the last new play anatomized, and the fun sometimes, but not often, became fast and furious. Poor Wilkins, now dead, like the rest, would drop in, with the freshest intelligence from the theatre, or would tell us something of the drama which he was engaged in writing. Now and then he would take us round to his own room, which was somewhere in the neighborhood—a wondrous place as I remember it; full, it seemed, principally of pipes and empty beer bottles and bottles which were not yet empty; with the walls covered with prints of all sizes and descriptions; and with books heaped about as if they had been shot there from a cart and were still where perchance they had fallen. Singularly enough, there was a bed in one corner of this retreat, but I could hardly imagine my friend going to bed at all. At any rate, he invariably refused to seek it so long as anybody could be persuaded to stay and chat with him, and smoke with him, and listen to his light, salient, and sarcastic talk of men, of manners, of literature, and especially the drama. Sometimes I have thought that rather than not talk at all, after we had gone, he would lapse into one long soliliquy, or address his clever observations to the stove or the bedpost, or to the pictured ladies in the light drapery of the ballet, who smirked out of the dingy frames. To the genial and clever man death, as I have said, soon came; and toil and pleasure alike being over, he took his rest by night and by day, with no more comedies to write or to criticise.

N. Y. Times: Richard Wagner is reported to have written, in a letter to a Bostonian, that if a million of dollars shall be subscribed in this country and paid to him in cash and securities he will agree to come to America to stay, and that he will produce all his operas here and devote his future life and labors to the Republic. This is assuredly very kind and considerate in Wagner, and we cannot, we suppose, too highly appreciate his condescension. He has been hitherto regarded as a good deal of an idealist; but, judging by his letter, he would seem to be supremely practical—a species of musical showman of magnificent confidence and impudence equally mingled. The composer is now 67—he is so obviously on a business basis that this is the proper way to meet his proposal—and cannot, in the ordinary course of nature, live and retain his powers beyond the age of 75. That would leave him just eight years to enlighten this barbarous land with his marvelous genius; so that we should have to give him $125,000 annually for his presence. It is to be feared that we cannot afford it, though there can be no doubt that Wagner thinks he has offered himself extremely cheap. No man has, or possibly can have, such an idea of Wagner as Wagner has of himself. He is, as respects vanity, a colossal coxcomb of composers. The proposal sounds strangely, and might be discredited were it not very like Wagner in spirit and assumption. He has the reputation, wherever known, of being the prince of egotists. The egotism of ordinary men is shrinking modesty compared, or rather contrasted, with Wagner's.

Edmond Yates writing of Tom Taylor recently in the London World, speaks of that lamented gentleman's comic talents as follows: "It has been frequently said in this column, and it must be said now, that Mr. Taylor was out of his element as editor of a confessedly comic periodical. I have heard it said that he was too old when he assumed the reins, but he had breathed the Punch atmosphere all his literary life, and been one of its most constant contributors. For my own part, I never could understand what he contributed, or why he was engaged; he was known to supply the verse, which was invertebrate, awkwark and unmelodious, and the 'Essence of Parliament,' which he took up after Shirley Brooks' death, is entirely wanting in the point, epigram, and appreciation with which it was so abundantly illustrated by its originator. He was not a satirist like Jerrold, a punster like a'Beckett, a jester like Horace Mayhew; he was no cynic like Brooks, flavoring all his perfect workmanship, whether of essay or poem or epigram, with a delicious sub-acid; he had none of the extraordinary sense of the ludicrous which characterizes Burnand, and he lacked the bonhomie, real or affected, of Mark Lemon to control and reconcile the turbulent band of contributors, and by handshaking and shoulder-slapping to make his way through life."

Joseph Hatton, the novelist, has been trying on among his friends, says the London correspondent of the Cincinnati Commercial, an entertainment which he has prepared for the next season in America. He has dramatized one of his cleverest novels, "The Queen of Bohemia," and reads it in various voices with dramatic gesture. I was one of a fair number who assembled the other evening at Steinway to witness this performance. The Bohemia of which Hatton writes is not that country which is visible on the map of Europe, but a social district irregularly diffused about London. The Queen is a wealthy and beautiful lady who reigns over that social borderland where certain of the aristocracy mingle with actors, actresses and artists generally. The story is a clever one without being ambitious. We have in it the intriguing lady of fashion, the broad church parson, the simple-hearted, unfashionable girl, the scholarly lord, to be married off as the curtain falls, and the villain. But Hatton has combined this conventional dramatis personæ in interesting situations, and it was a very bright and lively entertainment. This young author is a vigorous thinker and worker. He has been intimate with many of the best Americans, and for some years London correspondent of the New York Times. He knows a great deal more than most Englishmen of the people he is about to visit, and will be likely to make many friends among them. In the course of Mr. Hatton's entertainment some songs have to be sung (at the Queen of Bohemia's soiree), and on this occasion they were sung by Mrs. Osgood. Among the many American ladies who now do most of the concert work in London Mrs. Osgood has already gained a high place, and is steadily gaining both in fame and artistic quality. She has a voice of exquisite purity, with wonderful range, and is not subject to variations. She is always successful. She is a handsome young lady, and probably if her voice lasts as well as it promises, she may gain somewhat in feeling and in depth of expression, as Antoinette Sterling has gained without losing any of her youthful vigor of voice. But Mrs. Osgood is certainly already a charming singer. At a company recently assembled at her house in Lower Seymour str et, many of the finest singers now in London were present, but hardly any one among them showed equal ability in those clear, pure, sustained notes, in which our American country women seem destined to rival the Italians.

In P. T. Barnum's residence at "Waldemere," Bridgeport, there is one room called the Greeley room, because Horace Greeley occupied it a week not long before his death. Another room is known as the Cary room, because it was occupied by the Cary sisters, Alice and Phoebe; and still another as Mark Twain's room, because Mr. Samuel Clemens and wife usually use it when visiting Mr. and Mrs. Barnum.

Signor Alberto B. Bach has recently devised and introduced in London a simple appliance called a Resonator, for increasing the volume and power of the human voice when singing. In the course of a recent lecture Signor Bach described the mechanism of the vocal organs, and explained the modes in which their power could best be developed; and among other points he directed attention to the office performed by the hard portion of the palate, this acting as a kind of sounding-board when the mouth is open for singing. It is for the purpose of increasing the efficiency of the palate in this respect that the "Resonator" has been designed.

The instrument consists of a gold plate fitted to the roof of the mouth, close above the upper teeth—much in the same way as the gold plate of a set of artificial teeth—the plate having attached to it another gold plate which is convex downward in both directions. A hollow sounding-board—as it may be called—is thus formed, which has a remarkable effect on the volume of sound produced by the person wearing the instrument. The resonator appears to have no prejudicial effect upon the distinctness of articulation, and Signor Bach states that it can be used without the slightest inconvenience after a moderate amount of practice. It will not give a good voice to one who does not already possess that gift, nor will it eradicate any faults in singing, but, properly used, it is reported to have a remarkable effect in increasing the power of the sound which a singer can produce, and this without deteriorating its quality or increasing the effort required.

John Carboy on Steele Mackaye: "In his nineteenth year, he returned to America with his father. The war of the rebellion had just begun, the first gun was fired at Fort Sumter as the prologue to the swelling act of that grand military drama in which a nation was to struggle for its existence and for the perpetuation of liberty, justice and the supremacy of order. The passion of art gave way in his mind to the passion of patriotism, and like thousands of others of his age, he enlisted in the volunteer service, and shouldering his musket, marched with the Seventh Regiment to the front, no doubt singing with the rest: "We are coming, Father Abraham, we are coming, ten thousand more." Three times he was stricken down by sheer exhaustion and sickness, and nursed back to cavalescence in the Government hospitals, each time returning to the ranks anxious and striving to do his duty and to remain to take his share in the perils of the war until its close. But never, physically, of the strongest, he at last yielded to the inevitable, and was compelled to return home."

In a few weeks the Comedie Francaise will celebrate its 200th birthday. Upon the amalgamation of the two companies—that of the Hotel de Bourgogne and that of the Rue Mazarine (the latter being Moliere's troupe)—into one body, the Comedie Francaise gave its first representation on August 25, 1680. The pieces performed were Racine's Phedre and a comedy—Les Carosses d'Orleans—by Lachapelle, the author of a long list of forgotten tragedies. At that time the society was located in the Rue des Fosses. In 1770 it removed to a theatre in the Tuileries, and commenced its reign there also with the performance of Racine's tragedy. In some of the newspapers the suggestion has been discussed that Phedre should be reproduced on the approaching 25th of August exactly as it was represented under Louis XIV., with the same costumes, scenes, theatrical decorations, fittings, etc. The stage should, as 200 years ago, be lighted with tallow candles, and at fixed times—sometimes in the middle of most pathetic passages—a servant should come on the stage to trim the candles. Some even go so far as to recommend that, resuscitating the privileges of two centuries ago, "les marquis" should be permitted to have seats on the stage itself. This, however, would scarcely be permitted by a modern Paris.

The following are the words of a song which Henry W. Longfellow has written for Miss Blanche Roosevelt, who, in conjunction with Alfred Cellier, will produce the poet's Mask of Pandora at the Union Square Theatre:

What place is this? Oh, tell me, I implore!
Tell me what I am feeling, hearing, seeing.
If this be life, oh, give me more and more,
Till I am filled with the delight of being.

What forms mysterious people this dark space?
What voices and what sounds of music greet me?
And who are these, so fair in form and face,
That with such gracious welcome come to meet me?

CHORUS.

Blow, bellows, blow! and keep the flame from dying,
Till from the iron on our anvils lying
We forge the thunderbolts of Zeus supreme,
Whose smothered lightnings in the ashes gleam.

AMONG THE MUSICIANS.

—Henrich Wolfsohn has retired from the management of Wilhelmj.

—Mme. Rive-King will have one of the strongest concert companies on the road this season.

—Franz Rummel will return to America in October, and will give piano recitals through the country.

—Anne Louise Cary will not sing in opera this season, but will accept concert and oratorio engagements.

—Emma Thursby is spending the Summer with Ole Bull in Norway. Both will concertize here again this season.

—August Wilhelmj says he has not fully decided yet whether he will remain with us this season or go to Australia.

—Dudley Buck's new comic opera, Deseret, is highly commended by those capable of giving an intelligent opinion.

—Edouard Remenyi will remain with us another season. He has been playing under the auspices of a Western Lyceum Bureau.

—There is a rumor in musical circles that Dr. Hans von Bulow will visit us again this season. We place no faith in the rumor.

—It is probable that Mr. Gotthold Carlbery will be selected as the musical director of the Barnum Museum and Opera House scheme.

—Timothie Adamowski, the young Polish violinist, will head a concert company which will be under the auspices of the Redpath Lyceum Bureau, Boston.

—Marie Nellini, who has lately returned from Europe, where she studied with the celebrated Wachtel, possesses a beautiful and highly cultivated soprano voice.

—Rafael Joseffy, the eminent piano virtuoso, is summering in Connecticut. No positive announcement can be made as yet as to his plans for the approaching season.

—Dr. Damrosch will have his hands full with Symphony and Oratorio Societies and for the big musical festival here in 1881, for which he is making extensive preparations.

—Theodore Thomas will return from Europe Sept. 1, and will immediately organize his orchestra. He will bring several renowned soloists with him, and his orchestra will be finer than it was before it disbanded.

—Charles Werner, the eminent violoncellist and business manager of that excellent musical organization, the New York Philharmonic Club, informs us that the club will make a tour this season extending to the Pacific slope.

—Leopold Lichtenberg, the young violinist who created such a furore with the Thomas Orchestra a few years ago, has returned from Europe, and is now in San Francisco on a visit to his parents. He has improved greatly since he was heard here, and is now an artist who will prove a strong card.

Blanche Roosevelt's Plans.

On Sept. 13, following Maud Granger, the Blance Roosevelt Opera co. will begin an engagement at the Union Square Theatre. This organization will be prominent among the first-class musical companies before the public next season, and will command particular attention on account of the many novelties that will be included in its repertoire.

Among the early attractions will be Alfred Cellier's opera, The Sultan of Mocha, which was sung with great success at the Princess' Theatre, London, holding the boards for thirteen weeks. It will be given with full chorus, ballet and the largest orchestra possible in the Union Square Theatre. Mr. Cellier will arrive about the middle of August, when rehearsals will be begun under his personal direction. Miss Blanche Roosevelt will make her entree in Auber's opera, L'Ambassadrice, singing Mme. Cinti Damereau's role of Helen and her score as rendered at the Opera Comique in Paris. Nell Gwynne, one of Alfred Cellier's best works, is also underlined for presentation, and will be played for the first time in America, Miss Roosevelt taking the title roll. The prominent feature of the season, however, will be the production of the Masque of Pandora, which, by the wish of the poet Longfellow, has been set to music for Miss Roosevelt by Mr. Cellier. Professor Longfellow has written several additional songs, and the libretto is said to be faithful to the poem, the words being set to music as the poet wrote them. The opera will be completed by October, the scenery and costumes, after the Greek models, now being in course of preparation by Alma Tadema, the London artist. It is said to be full of spectacular effect, and it is predicted by those who are familiar with the designs that it will make a sensation. The company thus far engaged include Miss May Alice Vars, Miss Carrie Reynolds, Messrs. Hamilton, Clifton, Sheldon, Guise, Dixon and Percy Blandford. Mr. Cellier will also bring a quartet of principals, a stage manager, chorus master and scene decorator. The company will only play in the large cities, reaching the Boston Theatre in November, and proceeding thence to Chicago, St. Louis, etc. Mr. Joseph D. Murphy, who managed the Philadelphia Arch for fifteen years, will direct the business affairs of the company.

MARK TWAIN HAULED OVER.—If any wag gishness of purpose have animated the author of "The Innocents Abroad" in the composition of Colonel Sellers we have failed to detect it. In the case of a man less emphatically a humorist, we might hold conclusive of the existence of a serious purpose the fact that the end of one act consists of a murder committed by a woman upon one whom she had regarded as her husband. Hamlet says, however, of players, "They do but jest, poison in jest;" and it may perhaps be that Mark Twain's heroine is animated in her action by a similar feeling of jocosity. At any rate the play, if it is not a burlesque, is nothing at all. The central figure, which by-the-bye is wholly unconnected with the central action, is an amalgamation of Mercadet le Faiseur with Mr. Micawber, and its most popular and bustling scenes are imitations of others with which the play-going world has long been familiar. Were scenes and characters clever in their kind, their lack of originality might not be held conclusive proof of worthlessness. An American mock-trial like that with which Colonel Sellers concludes differs from an English mock-trial such as that, say, in "Bardell against Pickwick," in the fact that it is American; and an American Mercadet is a very comprehensible and might easily be rendered a very entertaining character. There are, after all, but few dramatic types, and these do service for ninety-nine hundredths of dramatic representations. Few indeed are those who like Shakespeare, and in a far less degree Moliere or Balzac, can give a separate physiognomy to every individual they call into being. So far, however, as the characters or scenes in Colonel Sellers are distinct or individual it is owing to the actors. As in English performances in general, the entire interest in the representation is histrionic rather than dramatic.

—[Pall Mall Gazette.

HERE AND THERE.

—John A. Mackay goes with Rice next season.

—Chapin Lucy has been secured by Mart Hanley for The Harrisons. Rehearsals are progressing smoothly.

—We received the following telegram yesterday from the manager of the Tony Pastor combination:

BOSTON, August 4, '80.

Grand triumph at Halleck's Alhambra. Boston Herald says: "The aisles were packed and even the rafters were brought into use by those nimble enough to perch upon them.

H. S. SANDERSON.

—Leavitt's Vaudeville and Specialty company is now complete and comprises some of the very best artists in the profession, including the following persons: The American Four, Pettengill, Gale, Daly and Hoey; Morris and Fields, Nellie Larkelle, Wood and Beasley, Louise Linden, the world-famed saxophonist; the Garetta Family, S. Holdsworth, Miss Nimmie Kent, Donnelly and Drew, Morelli Brothers, the Jeromes (Charles and Ella), and M. C. Sexton musical conductor. Charles B. Griste will be the manager, E. M. Gotthold general agent, and Abe Leavitt treasurer. Their season will commence Monday, August 30, in Brooklyn, at the Park Theatre.

—The following are booked at the Grand Opera House, Fort Wayne, Ind., the coming season: F. F. Mackey in Our Flirtations, Maggie Mitchell, Weathersby-Goodwin Froliques, Collier's Union Square company in the Banker's Daughter, Mitchell's Pleasure Party in Our Gobblins, Mr. and Mrs. George S. Knight in Otto, Mary Anderson, J. W. Shannon's Golden Game combination, Rice's New Evangeline, J. Clinton Hall's Strategists, Tony Denier's Humpty Dumpty, Oliver Doud Byron, Mrs. Scott-Siddons, The Pirates of Penzance, Joe Jefferson, Minnie Palmer, Jarrett & Rice's Fun on the Bristol, Ada Cavendish, Buffalo Bill, Bartley Campbell's Galley Slave, Child of State, Emma Abbott's Grand English opera company.

SIFTINGS OF OUR MAIL.

THE COMING TRAGEDIAN.

JULY 20TH '80.

EDITORS NEW YORK MIRROR:

Dears Sir I write you these few lines to Inform you that it is my desire to become an Actor but not knowing how to obtain an engagement I concluded to write to you on the Subject knowing that your Interestes are in the Stage I have never appeared publicly yet but have taken active parts in Private Theareticles in the following plays the
Les Fourchampait
Fools Rervenge
taking also the leading parts in the following farces
Obliging a Friend
One to Many Co
I Impersonated Bertuceto in Fools revenge, Now Mr Editor if you will try and get me an Engagement with some First Class Company to play Easy rools to Start on I have not got the money to pay for advertisment but you shal be amply paid if you will do me this favor I am told and believe it that I was born for an Actor as I Can not set my mind on any thing Else find Corospondent on accompanying sheet
your most humble servant

DAVID W. JAMES Belleville Ill.

[Respectfully referred to little Joey Brooks of the Muskegon Circuit.—ED. MIRROR.]

LAURA DON is back.

MAYO.—Frank Mayo arrived Wednesday morning from England.

MESTAYER.—Jolly Will Mestayer of The Tourists, sailed by the Adriatic from Liverpool for New York Tuesday last.

OATES.—Alice Oates arrived in town Sunday from her pleasure trip to Cape May. The Favorites begin rehearsals next Monday.

ROWE.—George Fawcett Rowe is in Venice, writing poetical letters to American friends about the city of palaces and canals. He returns to the States the latter part of August, bringing with him several plays which he has perpetrated abroad.

SHERWOOD.—Alice Sherwood, a sprightly little actress, who has not been seen often enough in New York, has been engaged to play Bessie in Round The World, and Madelon in Enchantment—the part which Amy Lee created.

ANDERSON.—Mary Anderson's family celebrated her twenty-first birthday last week. She has been before the public something over seven years. According to that count she must have played a star engagement when she was thirteen years old.

HAVERLY.—J. H. Haverly's pedestrian enterprise is in full blast at Providence, R. I. A six-day match is in progress in which Weston and other well-known track people participate. These are the only walking men under Mr. Haverly's employ.

LAFFIN' GAS.—Although every other daily in New York announced Sunday the postponement of the pantomime at Wallack's to Thursday night, the Sun's railroad-ticket-agent-critic, with his usual foresightedness, said that Grim Goblin would be produced Monday.

A CARD TO MANAGERS.—A young man having experience as juvenile and walking gent desires to join a good combination. Address J. BELMONT, care MIRROR.

H. WAYNE ELLIS, DRAMATIST, 40 East 9th st. "A Golden Sorrow," a play of an intense emotional character and interest for a Lady Star (in 5 acts.) "Circumstantial Evidence," full of strong dramatic situations. Suited for a Gentleman Star. The above can be had upon reasonable terms. A very funny musical piece for seven or eight people, entitled "The Frolicsome Oysters." Also one comic opera Libretto ready for the composer, entitled "The Roarers: or, Love Laughs at Locksmiths" (in 3 acts), replete with humor, sentiment, and the heroics. Also, a character comedy, in three acts, entitled "THE MUDDLEBERRY BROTHERS; OR, THE DEAF TWINS." For two character comedians, nine characters and the star parts.

WANTED.—A PURCHASER FOR an adaptation of "O diese Manner," by Julius Rosen, of which an adaptation has lately been produced under the title of Our Gentlemen Friends; also a purchaser wanted for an adaptation of Ein Engel, a four-act comedy by same author. Titles of plays:
MUTTON CHOPS and
A TRULY GOOD MAN.
Address NEW YORK MIRROR.

WANTED.—TO RENT A THEATRE for a term of years in some live provincial city, commencing next season, either May or September.
Address BUSINESS, MIRROR office.

WANTED.—TO BUY A LOT OF Stage money. Address
FLUSH, this office.

WANTED.—A DEBUT ON THE American stage by a beautiful and talented young actress now in Germany, where she has been a favorite with Hamburg, Lubeck, Flensburg and Hanover audiences. American by birth, and fluently speaking the English language, she wishes to return home and to adopt the American for the German stage. She plays emotional, juvenile and soubrette parts and is a niece of the well-known deceased American actress, Methua Scheller. Managers please address this office.

WESTERN DRAMATIC EXCHANGE
Transacting Amusement Business of all kinds.
197 MADISON ST., CHICAGO, ILL.

PROFESSIONAL CARDS.

[CONTINUED FROM FIRST PAGE.]

E. L. WALTON.
Leading Comedian. Summer season, St. John's, N. B. Engaged at Madison Square Theatre season '80-'81.

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Threw her entire artistic self into the performance, and played with surprising vigor and intensity, giving one of the most brilliant and striking interpretations ever heard in Boston. The audience was delighted and thrilled.—ADVERTISER.

Chopin's Concerto in E minor was played with a finish and perfection that it would be difficult to excel. Audience and orchestra joined in the great applause which followed the exquisite interpretation.—GLOBE.

Her interpretation of this noble work was in every sense worthy of the author—profound, dignified, poetical and brilliant; plays entirely from memory, with perfect repose and great aplomb. Her success was quite marked and emphatic.—HERALD.

A conscientious interpreter of the divine art, as it has been revealed by the masters. Upon the score of taste and expression she is almost superior to criticism.—POST.

Stands head and shoulders above others of her sex who have been heard here.—TRANSCRIPT.

Must be ranked with the greatest pianists who have appeared here.—JOURNAL.

Force and brilliancy unsurpassed, faultless execution, sympathetic musical touch and profound and masterly interpretations caused her performances to be at once recognized as the efforts of a great artist.—TRAVELLER.

Her style is vigorous, yet highly refined; is masculine in quality and faultness in taste. She plays with clearness and brilliancy; manifests broad artistic feeling in her interpretations, and leaves little, if anything, to be desired in the larger essentials of her art.—GAZETTE.

Displayed rare strength, firmness and certainty of grasp; neatness, finish, fluency and grace in her execution of the brilliant and difficult concerto of Saint-Saens. She played with freedom and enthusiasm, making a brilliant mark for herself.—DWIGHT'S JOURNAL OF MUSIC.

One of the greatest pianists that has ever visited Boston.—HOME JOURNAL.

She played with such thorough artistic feeling and grace that the house fairly rose at her.—TIMES.

Each new appearance in Boston adds to her fame and popularity.—FOLIO.

An artist of the first rank.—SCORE.

An artist of whom America may well feel proud.—MUSICAL RECORD.

Made an unqualified success, and is in every point a thorough artist, fully entitled to rank with the greatest.—COURIER.

PHILADELPHIA.

In her Chopin numbers her playing was almost a revelation. We certainly never have heard more artistic playing. It was powerful, chaste, refined, tender, delicate, sympathetic and graceful. The Etudes symphoniques of Schumann, with possibly one exception (Rubinstein) we never heard played better.—PRESS.

She interprets the works of Bach, Beethoven, Schumann, Chopin, Mendelssohn, Tausig and Liszt with equal fidelity.—TELEGRAPH.

In every sense a wonderful performer.—BULLETIN.

Showed herself to be the best pianist now before the public.—NORTH AMERICAN.

A most thorough and conscientious artist.—TIMES.

She displayed a fine, clear-cut execution, brilliant in the extreme; a healthy, vigorous touch, highly sympathetic; profound musical feeling, and a power and endurance that was astounding.—DEMOCRAT (German).

ST. LOUIS.

Fairly astonished the audience. No such piano playing has been heard in this city since Rubinstein struck his last chord.—GLOBE-DEMOCRAT.

Certainly no pianist save Rubinstein has created so favorable an impression here.—REPUBLICAN.

One of the great artists of the world.—KUNKEL'S MUSICAL REVIEW.

CHICAGO.

The wonderful piano playing of Miss Rive was a revelation to all. There has been but one pianist here who rivals her, and that is Rubinstein, whom in brilliancy and power she closely resembles.—TRIBUNE.

Every seat in the Hall has been sold; we need not urge people to attend. The sale of over 2,000 seats in a single day is not only very gratifying to Mme. Rive King, but is, we believe, the largest day's sale ever known in this county.—TRIBUNE.

Her success was overwhelming. Never has there been such a furore over anything in an Apollo Concert as over her playing.—TIMES.

Entirely captivated her audiences and convinced them that the most classical programme can be rendered attractive and entertaining if only the player have the genius to render the music intelligible.—INTER-OCEAN.

A great artist, one of the chosen few elected to rescue piano playing from the deep damnation into which legions of piano-pounders are seeking to sink it.—SATURDAY EVENING HERALD.

BALTIMORE.

Much has been heard of this famous pianist, but the most sanguine expectations were more than realized.—AMERICAN.

The genius shown in her conceptions and her masterly interpretations place upon this artist the stamp of the highest perfection.—CORRESPONDENT (German).

WASHINGTON.

She is the finest performer who has appeared here since Von Bulow.—CAPITAL.

Can only be ranked with such great artists as Rubinstein, Von Bulow and Essipoff.—POST

PITTSBURG.

She is a great player and feels the music she plays. The comparisons instituted invariably associate her name with Rubinstein's.—POST.

Her characteristics as a pianist are truly wonderful.—CHRONICLE.

Some of the greatest piano playing ever heard in this city was heard at the Rive Concert last night.—LEADER.

CLEVELAND.

We say unhesitatingly no finer purely artistic pianoforte playing has ever been heard in Cleveland.—HERALD.

More than any other artist except Rubinstein she possesses the power of vocalizing the tones of the piano, making the instrument wail, sing and almost speak the deepest and noblest meanings of the composer.—LEADER.

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